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**IS THERE A MARKET FOR INDOOR SOCCER IN EDMONTON? • PAGE 8**



# LESLIE NIELSEN

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DOES CLARENCE DARROW**

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**DREAM WARRIORS**  
**LAMENTING THE STATE**  
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It is a well-known fact that *Star Trek* is the greatest cultural phenomenon of them all. So, *First Contact* is the most important event of our time. See Pages 12 and 29 for more.



Doug Bennett, the profound musical statesman behind Doug and the Slugs, will bring "Makin' It Work" and others to the Sidetrack Nov. 22.

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# View from the ROC

## Isn't the Quebec constitutional "crisis" getting a little tired? Well, yes—that's the whole point

Ed note: Brad Willis is an Edmonton lawyer. His contributions will become a regular feature in *Vue*'s opinion page. We welcome Brad aboard and hope you'll find his work, well, stimulating.

### OPINION

BY BRAD WILLIS

*Si j'avais les ailes d'un ange/Je partirais pour... Quebec!!  
(If I had an angel's wing's/I'd leave for... Quebec!!)*  
—Robert Charlebois, "Quebec Love"

#### I: On missing the big pep rally

Well, I wanted to go back to Quebec for the referendum, really I did—not to participate in the monster rally or to find some unsuspecting francophone to hug, but just to, well, be there, for the celebration or the elegy or even for (as in fact it proved to be) the... whatever.

But I didn't go.

"O Time, Strength, Cash and Patience!" as Herman Melville apostrophized them—the Four Horsemen, if not of the Apocalypse then at least its Early Bird Draw. For most of us in the Rest Of Canada (ROC), these Horsemen have come, cast a cold eye and passed by.

As we contemplate the problematic future after the referendum, the ROC is hardening. Of course, we all want Quebec to remain in Confederation, but until that's decided: no more. No more constitutional talks, no more seminars, no more resolutions, no more conferences, no more position papers and no more preambles. No draining of the swamp at Meech Lake, no disinterment of the Charlottetown Accord. No mas.

#### II: On Proving our Love

It is rather irritating to keep hearing that we haven't been doing anything practical to demonstrate our esteem for Quebec.

In Edmonton today (for example) there are about 18,000 kids, 10 per cent of the kids in Edmonton's public school system, in French immersion. There are around another 6,000 in the Catholic system. There are several thousand in the francophone system, which was given its impetus by the fear that immersion was becoming "submersion." (I recall a headline in the *Franco-Albertain*: "Les Anglophone Nous Aiment Trop," "The Anglophones love us too much.")

The self-imposed apartheid chosen by Franco-Albertans has had some dampening effect on anglophone enthusiasm, but nowhere near as much as one might have thought.

Back before the dawn of recorded history in 1967, I met René Lévesque at a Conference on Confederation in Winnipeg, one of those things that University students had so much fun attending. He remarked, when I spoke to him in French, "T'es un freak!"

It was intended as a compliment. Anglophones outside Quebec, he went on to say, didn't care enough about Quebec. They would never learn French in any significant numbers. This was another reason why separation was inevitable.

Well, our children have learned French and we're puzzled that the achievement of what most Quebecois, even federalists, had dismissed as impossible is given such short shrift.

My impression is that most Quebecois simply have no idea of what's going on in the rest of the country,

perhaps since most of what gets publicized is how far we have to go rather than how far we've come. The reaction to the immersion numbers I've quoted above is usually polite, smiling disbelief.

Hey, in Edmonton most of us even voted Liberal in the last federal election. Voting for the federal Liberals might not seem like much of a gesture to Pierre Bouchard.

But this is the home stomping ground of Preston Manning, programmed by his redoubtable father, the Hon. E.C., author not only of the neglected but noteworthy tract *Political Realignment* but also co-author (with William Aberhart) of the inspirational play titled *The Branding Irons of the Anti-Christ*. Up until a few years ago, a federal Liberal was harder to find than a bilingual tractor cap.

So give us a break, eh?

#### III: The Horizon Effect

But if we love Quebec so much, why do we say no more constitutional tinkering?

Because it won't work, that's why. The next referendum, as both Messrs. Parizeau and Bouchard took pains to emphasize, will be upon us before we know it. No interim stirring of the constitutional pot will mollify Quebec.

A lot of people disagree. They think that the close referendum result was caused by the torpedoing of the Meech Lake agreement or the rejection of the Charlottetown Accord. So revive those agreements or some of their key shibboleths, such as "distinct society," and prove that we care, really care, for Quebec.

Plausible, but wrong. When computers make this kind of mistake they call it the horizon effect.

Computers run into trouble playing top-level chess because at times they can't distinguish between solving a problem and just deferring it by pushing it beyond the "horizon" of the computer's calculations.

Neither deal would have mollified Quebec; as Peter Newman has recently documented, a distraught Bouchard, full of self-pity and self-righteousness at having been "betrayed," stomped out on Mr. Mulroney well before the Meech deadline.

Meech, had it been approved, would almost certainly have attenuated Confederation sufficiently so as to greatly increase the chances of the eventual victory of the independentists, the fatal day being no less fatal for being delayed. That goes double for the Charlottetown Accord, which one of its advocates, Gilles Remillard, has what he believed to be the encomium of descriptions: "Meech plus plus plus!"

And neither deal would have muted one decibel of the nationalist outrage voiced by Parizeau and Bouchard. Can anyone now doubt that the latter would ultimately have found some excuse or other to feel sufficiently "betrayed" to jump the Mulroney ship? Bouchard did not defect because Meech Lake would have kept Quebec in Confederation; his complaint was that it didn't go far enough, fast enough.

Thinkers such as those who write the *Globe and Mail*'s editorials disagree. Remember the *Globe*'s gloomy referendum-eve lubrication, in which Mulroney's words to the Newfoundland legislature were quoted as prophetic? The night before the next referendum, Mulroney told Wells and co. that the Meech Lake agreement will look mighty good, mighty good indeed.

No. No. To us ROCs, Mulroney's prophecies are just as unconvincing in retrospect as they were in prospect.

If anything Mulroney has ever said struck us as prophetic, it was the prophecy he ought to have heeded himself—the warning he gave to Joe Clark in 1983 when he made his first run at the Tory leadership, that our leaders shouldn't "play footsie with the Parti Quebecois." Do that and, however noble your intentions, you're liable to get knee-capped.

If some disturbance in the space-time continuum were to give Mulroney a chance to do it all over again, he'd probably reconsider his decision to let Bouchard ghost-write his speeches.

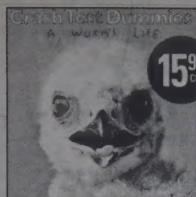
So the view from the ROC is that Elijah Harper and Clyde Wells did the right thing and another Meech Lake or Charlottetown Accord would be considerably less welcome than the return of San Antonio to the CFL. Even more than we want Quebec to stay, we want the thing resolved, once and for all.

Even if it means, as somebody wrote in analogous circumstances, that "history will come to a..."





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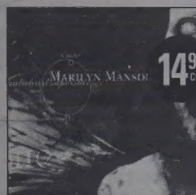
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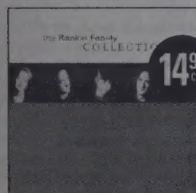
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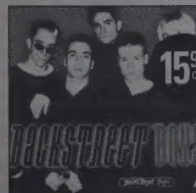
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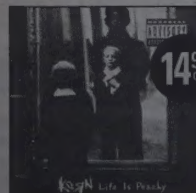
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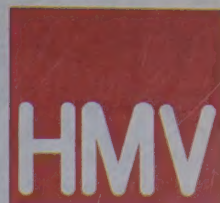


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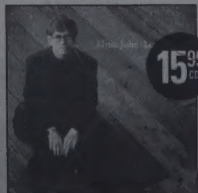


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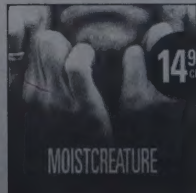
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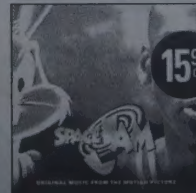
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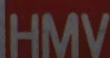


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# Celebrating Can-con kitsch

## CBC personalities find a national pop-pulse

### BOOKS

BY STEVEN SANDOR

Did you know that the Kids In the Hall's title comes from a tag Jack Benny used to give to the joke writers who gathered outside his office? That William Shatner's famed staccato James T. Kirk delivery was first hatched when he received rave reviews for butchering his lines at the Stratford Festival? That Pamela Anderson Lee was born on Vancouver Island on July 1, 1967? Or that Edmonton's own Leslie Nielsen turned down *Gunsmoke*, making James Arness a legend?

All of this minutia and more is to be found in *Mondo Canuck*, the be-all and end-all of Canadian pop

**"We have an undertow of counter-culture, because so many of us cling to the border like it was the edge of the Titanic—about to go down."**

**-Geoff Pevere**

culture, penned by CBC hacks Greig Dymond and Geoff Pevere.

The book, as horribly well-written a tome as can be produced—is a thoroughly entertaining reflection on what makes Canada such a special place—from our

celebrities to our nation's fascination with doughnuts, hockey and beer. Dymond and Pevere don't intend the book to be an homage—just read what they wrote about Celine Dion and Loverboy—just an honest, fun look at what

makes Canada, well, Canada, eh?

"We've always had a fascination for all things Canadian," said Pevere, who was in town last week promoting the volume.

"It started off with Canadian game shows. Remember those

cheap prizes you won? And then we became interested in Canadians who made it big in Hollywood and those who made a global impact. These were meant to be snapshots of Canadian pop culture. We knew that we could not tell the complete story of Canadian pop culture, so we wanted each essay we wrote to stand out on its own.

"We wanted this to have the quality of a national high school yearbook—and we were going back to write what people normally wrote in the margins."

Pevere notes that Canadians are best known for their perseverance. It took Shatner years of toiling before he landed the captain's chair on the *Enterprise*. Nielsen endured decades of supporting-role obscurity before the character of Frank Drebin came along. And Rush endured critical disdain for its cerebral suburban art-rock before the world finally caved in and admitted the power trio was a musical institution.

"We have a phenomenon of tenacity. Canadians stick to it, even though no one seems to care about what or why we're doing it."

He also has noticed that different readers have grasped onto different parts of the book—thanks to Canada's strong regionalist nature. The authors have discovered that there is no true Canadian consciousness.

"The regional comment is a valid one," said Pevere. "We are not one nation, we are many nations. For instance, we did not go too far into Quebec culture. We would absolutely love it if someone were to write *Mondo Quebecois*, though."

Pevere also allows the effects that our neighbor to the south had on our national consciousness. Are Canadians destined to fight a perpetual inferiority complex?

"We have an undertow of counter-culture, because so many of us cling to the border like it was the edge of the Titanic—about to go down. We're so used to believing we're culturally worthless that we feel quite conspiratorial when we feel that we have done something to influence the culture over the border."

And don't forget our weather. A lot of Canada's comic and musical tradition comes from the fact there is little to do when our long winter sets in.

Pevere quotes a Winnipeg ode penned by Randy Bachmann and Neil Young: "Portage and Main, it's 50 below, might as well stay home and rock and roll."

Pevere and Dymond are shopping the book to interested American publishers—so it looks like the best of Canadian pop culture will be revealed to our neighbors to the south. Next thing you know, they'll want us to open a few Tim Horton's shops down there, too.

**Geoff Pevere and Greig Dymond**  
*Mondo Canuck: A Canadian Pop Culture Odyssey*  
Prentice-Hall, 233 pp., \$27.95

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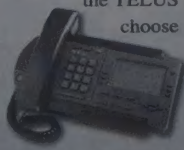
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# Rebick predicts rise of new New Left

## BOOKS

BY KELLY TORRANCE

Judy Rebick must be one of Canada's busiest women. President of the National Action Committee on the Status of Women from 1990 to 1993, she is the co-host of *Face Off*, a nightly debate program on CBC Newsworld. And she is currently promoting a book she has co-authored, *Politically Speaking*.

Her publishers, Douglas & McIntyre, approached her a couple of years ago to write the book, but Rebick was hesitant.

"They wanted me to write a book on strategies for the Left," she explains. "One, I didn't think it was time to write a book like that. And secondly, I didn't have the time."

Kiké Roach, her co-author and a community organizer and public speaker, helped Rebick make her decision.

"At the same time, Kiké, whom I had known since she was 17 (Rebick was 24 then), she was talking to me about how frustrated she was because it's very hard to read a book about politics—in other words, how we had organized, how we had achieved certain things. And I felt like there was a lack of young voices out there in terms of the women's movement," Rebick says. "So I asked her if she wanted to write a book together."

The book takes the form of a dialogue between the two women, which gives each a distinct voice.

"I think it's very unusual when you're so active to take a step back and just talk about the things you've done or the issues you're concerned about in such a systematic way with someone else," she says. "We do disagree on a number of things but it's in the context of an overall agreement. One of things I think both of us feel is that it's important in the women's movement and progressive movements in general to talk, to discuss differences and not polarize out around them so much."

Rebick knew there would be differences but she thought they would come from a different quarter. "When I started the book, I thought that it would be primarily an intergenerational dialogue," she says. "It is an intergenerational dialogue but the differences between Kiké and I much more come out of a different racial background than out of a different age background. I think it's a lesson I've learned time and time again, which is that race—if you're a person of color—is essential to how you're treated in the world and how you experience the world."

The book is dedicated to the memory of the late poet Audre Lorde. "Out of all the people writing on racism and on difference and dealing with difference, I think Audre Lorde is the most eloquent," Rebick says. "I've learned the most from her. And also I think she was an incredible person."

Other works that have influenced Rebick include two books that came out of the civil rights movement: *Soul on Ice*, which she says is actually "incredibly misogynist" and *The Autobiography of Malcolm X*.

"I wasn't a feminist in those days and the struggle that most moved me was the civil rights movement in the United States," she says. "I was a middle class girl and didn't have much contact with the suffering of people."

But Rebick says, "Mostly I get my inspiration from life." Travelling around the world by herself in 1969 is one example. "It was an incredibly powerful experience," Rebick says.

She also lived in New York the year before and witnessed racism. "I had a boyfriend who was black and he was busted for dope. I had to deal with the fact he was actually running heroin to Harlem," she explains. "He was a very smart guy, he was at least as smart as I was and much more talented. But he couldn't get a job. And it was because he was black."

Rebick is originally from the United States but moved to Canada when she was 10. Rebick thinks there

are big differences between the two countries' feminist movements.

"For one thing, socialist feminists have played a very big role in the women's movement in Canada. They've been quite marginal in the United States," she says. "As a result of that, I think that the Canadian women's movement has been much more conscious of class than the American women's movement. I think the American women's movement has been very much a white, middle-class movement for a long, long time."

"One of the things I say in the book is what really drives me crazy is that Canadian feminism, I think, has been well in advance of almost any other feminist movement in the world in terms of a lot of issues but it never gets recognized for that."

In Rebick's opinion, the women's movement still has work to do. "Women are making 70 per cent of men's wages, but they don't count part-time work. If you count part-time work we're down to 65 per cent," she says.

The lack of a national day care program makes it hard for women to make it in the man's world of the workplace.

Violence against women also has not improved, Rebick says. "I think right now violence, in terms of all women, is the most serious issue in terms of women's oppression."

But Rebick also has her disagreements with mainstream feminism. In her book, Rebick mentions that she would like to see more erotica available.

"I think that we've taken a repressive approach to pornography which is wrong. I think the censorship approach to pornography is wrong," she says.

"Most non-violent pornography is just stupid and boring. The violent pornography is horrible and very few people really want to consume that," she says. "If there was erotica that was interesting and exciting and fun, young people would be looking at that instead of what they look at and learning negative things from it."

She acknowledges her view is a minority one. "It's the most bitter debate we've ever had in the women's movement."

The Right, however, is gaining in popularity. Rebick has her own ideas why that is happening.

"I think that people underestimate the extent to which the collapse of the Soviet Bloc was a factor in the rise of the Right."

She explains that "when there was an alternate power bloc to the United States, when there was an alternate system to capitalism, it was a check on the extent to which capitalists or corporations were prepared to exploit workers."

But there are protests happening. A huge rally in Rebick's own province in protest to Premier Mike Harris' cuts seems to drive home differences between Ontario and Alberta.

"We have a very different history in Ontario. For one thing, we have a much stronger labor movement, we have much stronger social movements," Rebick says. "There's more polarization in Ontario because we have stronger opposition parties."

Rebick's book not only takes on right-wing ideology but also offers advice to the Left.

The New Left emerged in the 1960s and Rebick calls today's movement the "new New Left," which has come out of a series of social movements of the 1970s.

"What I think the new New Left has to be, and I've thought this since the mid-'80s, is a coalition of all these forces," Rebick says, including feminism and trade unions.

Leftist parties need to transform themselves from old-style politics, Rebick insists. "Nothing's more patriarchal than a political party, except maybe the Catholic Church."

**Judy Rebick and Kiké Roach**  
*Politically Speaking*  
Douglas & McIntyre; 194 pp., \$18.99

**"I had a boyfriend who was black and he was busted for dope. I had to deal with the fact he was actually running heroin to Harlem. He was a very smart guy, he was at least as smart as I was and much more talented. But he couldn't get a job. And it was because he was black."**

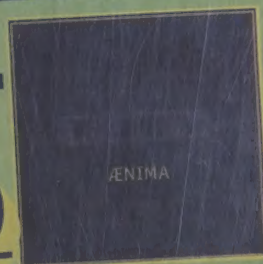
**-Judy Rebick on racism in New York**

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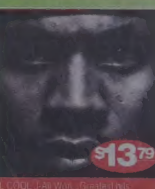


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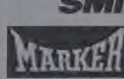
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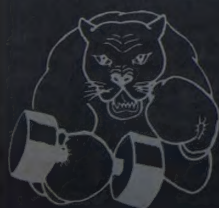
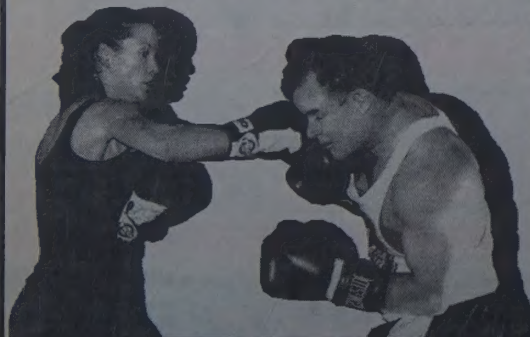


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# Drillers get another kick at can

## SOCCER

BY STEVEN SANDOR

After an absence of over a decade, Edmonton Drillers soccer has returned to our city.

As members of the NASL, the soccer league that collapsed under the weight of high-priced foreign players, the Drillers were members of a fledgling, experimental league looking for cities desperate for major-league credibility. When the NASL folded in 1982, it seemed a sure thing that Drillers soccer was done for good.

But things changed when Peter Pocklington bought the Chicago Power of the National Professional Soccer League—an indoor soccer organization that is strong in cities starving for major-league attention—Columbus, Harrisburg, Baltimore and Kansas City, to name a few. The Power were relocated to Edmonton in time for the NPSL's '96-'97 season and the roster was overhauled—many of the Drillers' players come from the ranks of the Edmonton men's league.

The Drillers shocked many people by actually winning their first game against the expansion To-

ronto Shooting Stars 11-7 in the Centre of the Universe. After losing 17-7 to the Detroit Rockers, the Drillers opened at home Saturday night and got spanked by the Kansas City Attack 19-9. The Attack won the league title in '95-'96 but lost in the NPSL finals to the Cleveland Crunch. The attendance at the Edmonton Coliseum was the third-highest for any NPSL game so far this season—8,974.

In existence since 1985, the NPSL is hungry for major-league status. To attract fickle, goal-hungry American fans, many rule changes were adopted—including a scoring system that is sure to have soccer purists scratching their heads.

For example: A goal scored from outside the 45-foot arc area is worth three points; any goal from inside the arc is worth two, except on a powerplay, when all goals are worth one point, which is the same as a shootout, which is awarded on obstruction fouls as well as a powerplay. All shorthanded goals are worth two and three points, respectively.

Did you get it?

And like the CFL, the NPSL also faces ownership problems. After preparing for over a year, the Toron-

to ownership group fell apart and the team was taken over by the league.

NPSL commissioner Steve Paxos, who was at the Drillers opener, said there are several parties interested in buying the Shooting Stars and the league will make a decision sometime this week about the team's future.

Paxos said the NPSL is looking at further Canadian expansion and mentioned Winnipeg, Calgary, Vancouver and Tacoma, Wash. as potential homes for soccer franchises.

"We want to build local rivalries," he said.

Will the sport catch on in Edmonton? Judging by the enthusiastic response the Drillers received in their home opener, sports fans are willing to give the squad a chance. But will it survive? Only one team—the Milwaukee Wave, has lasted through every NPSL season. It is the only charter member still operating in the city in which it began. Even though soccer's future has never been brighter in North America, the jury is still out whether the indoor game can escape the stereotype of "fringe sport."



# ILERS WEEK



This week, Vue press-box fixtures John Turner and Steven Sandor lament but one thing: the Oil's disturbing inconsistency. One day they are sharp, the next they refuse to show up. They heard choruses of boos Sunday night—and deservedly so—but returned with a decent effort against Chicago. Will the real Oilers please stand up?

Steve: The most pressing problem is the Oilers first period woes. I'm not going to pull punches anymore—sorry, guys. The Oilers look like a Junior "B" team (apologies to the Morinville

Jets) during their first periods. Why can't they get fired up for their games? Why does it take so much time? Dallas went up 3-1 in the first. Chicago struck first on a Chris Chelios rocket. And it's not like it is close or anything. Anyways, fans, show up in time for the second stanza. The first period will just make you mad.

John: Generally that is the case but the second period in Sunday's game against Dallas may have been the worst period of hockey I've seen these guys play this year. There were times when they just looked lost out there with two or sometimes three Oilers checking the same man while the rest of the Dallas team skated freely. They played better against Chicago. I mean they showed some grit by not backing down and not letting the Chicago bullies

intimidate them but the whole game seemed like it was in slow motion. The Oilers just weren't skating like they can and skated at Chicago's pace.

Steve: Anyways, hopefully the penalty-filled Chicago game will fire the boys up. The Hawks are a beauty team. Probert, McRae and Cummins lead the meanest, roughest crew in hockey. They beat you up, as Kelly Buchberger found out when he took on Probert, the NHL's reigning heavyweight champ. If the Oilers could just adopt half of the Hawks' competitive fire, then they wouldn't have to worry about being booed out of their own rink, like they were against Dallas. After Ryan Smyth went after Alexei Zhamnov's knee in the first, the game was filled with hatred—the way hockey's supposed to be.

John: Chicago may be rough, they may have competitive fire but that probably won't be enough for them this year. The Oilers are young and still need to learn that every game is important and requires 100 per cent effort. Arnott has learned that this year and proved it against Chicago. I was impressed to see him not miss a shift after taking a puck in the head area. But what's happened to Curtis Joseph the last two games? He let in a couple of soft goals against Dallas and a couple more against Chicago. Chicago's tying goal was just atrocious. Does he need to rest? What's up? Edmonton certainly deserved more than a tie against the Blackhawks but it was a very entertaining game nonetheless.

Steve: OK, Oil, we're begging you: Show up for every game. Remember those fans are paying \$60 for their tickets—because, after the Dallas fiasco, they might, very justly, ask for their money back.

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Oil 4, Ottawa 0

**Sunday (home) Dallas 7, Oil 3**

**Tuesday (home)**  
Chicago 4, Oil 4

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# Living your extreme dreams AREA

by Hart Golbeck

Just two hours southwest of Banff lies Panorama Resort.

You'll enjoy the spectacular scenery along the Kootenay National Parkway to Radium. Driving up Toby Creek Road from Invermere reminds you why Panorama was chosen as one of your skiing or boarding destinations this year.

You are headed for a ski paradise with the second highest vertical in North America and the largest Heli-ski region in the world. Intrawest Resorts, which also owns and operates Blackcomb Mountain at Whistler Resort, have recently gone all the way to develop Panorama into a spectacular winter/summer destination.

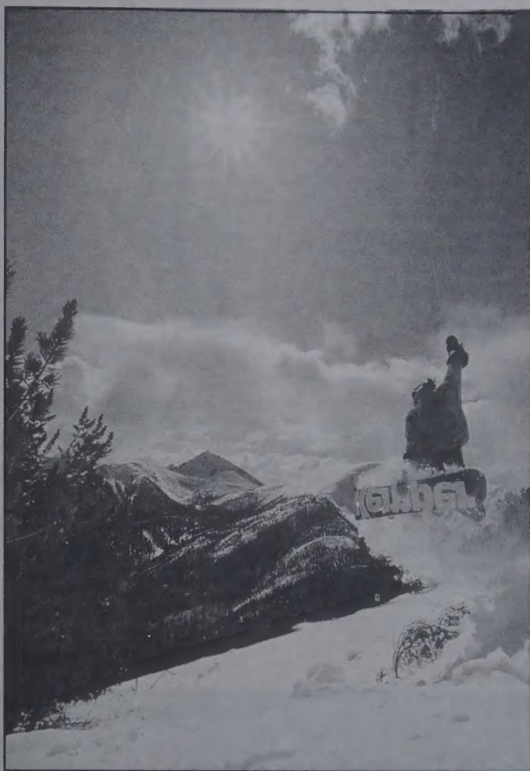
It takes two chairs and two T-bars to get to the top of the world. At 7,800 ft., you are just above the Extreme Dream zone: 200 acres of action and adventure. Beginners and Intermediates should bail out after the first T-bar.

From the top there's a plethora of black diamond and double-black diamond runs to choose from. Gunbarrel, Orca and Fat Chance are a sequence of double-black diamond runs that will thrill you and test you to your limits.

If you're not ready for the extremes, there's Schober's Dream, a 4.5 km smorgasbord of intermediate flats and black diamond bumps. Along the way you can stop and view the site where parts of the movie *Alive* was filmed, or veer off into the Upper Bowl before returning to Schober's.

For cruisers and carvers, there's Skyline and Fritz's, runs responsible for Ski Canada's vote for Panorama as number one for best cruising.

If that's not enough, then head next door to the Heli Plex. R.K. Heli-Skiing provides guided trips into areas with annual snowfalls of up to 36 ft. You can bring your own



Air time in the Dream Zone at Panorama.

B-52s or they'll supply you with Fatboys.

If you're lucky, "Dan" will be your guide, a friendly and likeable mountain adventurer who heli-skis 200 days a year. He'll teach you the safety aspects of heli-skiing and then lead you through a memorable ski or boarding adventure through untracked powder.

All this is among ski-to-your-door accommodations in an alpine-style village. Panorama offers several on-hill restaurants, an English-style pub and a night club for dancing till the wee hours of the morning.

This winter, don't just dream the extremes. Grab some friends and a van and head on down to Panorama.

## Zeke's Ski Tips

BY COLIN "ZEKE THE SKI FREAK" CATHREA

### • Mastering moguls a balancing act

A favorite subject of mine, moguls are one of the most challenging and unforgiving types of terrain on a ski hill.

They can range from small, rock-hard chunks of ice to big, soft, round cushions. Either way, there are a few basic techniques to skiing the bumps properly.

The beginning bump skier should choose runs that allow him/her to learn the correct stance and directional line down the hill. This means intermediate runs with round, large-diameter moguls with wide hollows which give you extra time to practice some of the basics. As your abilities improve, you can graduate to the steeper and more challenging runs.

When you begin your descent into the mogul field, keep in mind you want to travel straight down the fall-line with as little traversing and double-sided turning as possible. Keep your hands forward. This is very important, as dropping the hands quickly transfers the weight back, resulting in the dreaded bum-drop and subsequent bum-plant. Remember, your balance point is directly under your foot!

The second main component to bump skiing is absorption of the bump. You can see an exaggerated form of this technique in professional bump skiers: it looks like they've strapped themselves to jack-hammers while keeping their skis in contact with the snow all the time, except for intentional jumps. Flexing your knees only keeps your weight balanced. You can also get better balance by bringing your hips forward as you begin to absorb the bump.

There are few things better than a field of large, round moguls covered by a foot of fresh, light snow. Blasting over the crest of a bump with a face full of powder is pretty hard to beat. So enjoy the bumps and remember: keep 'em turning!

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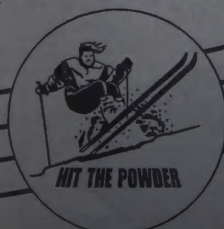
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## Fall Lines with Michael Pasychny

**T**he Ski/Snow Board Mount Everest Challenge is all set for the weekend of Feb. 7-9 at Marmot Basin.

The idea is to ski the equivalent elevation of Mount Everest (29,029 ft) to raise money for child abuse prevention programs at the Northern Alberta Region of the Canadian Red Cross Society.

Participants will have front-line privileges during the challenge and will seek to ski the equivalent of 24 lift rides during the day. Each time they enter a lift they will be credited for 1,200 vertical ft.; this applies to any of the main lifts on the hill and is attractive to all levels of skiers.

Additional events surrounding the actual Everest Challenge include return rides on a chartered bus from Edmonton on Friday evening, a welcoming reception, meals all day Saturday, lift ticket(s) and a dinner party hosted by Terry Evans from 100.3 FM the Bear. A ski trip for two will be awarded to the individual raising the highest pledge amount and other prizes for the largest number of pledges and largest single pledge.

Chairman of the event is Ross Bardford, also the president of the Better Business Bureau. If you'd like to register for the Ski/Snow Board Mount Everest Challenge, call 423-2680.

**F**or extreme skiers and boarders who just aren't happy unless they're going 60 m.p.h. with hair on fire, **Extremely Canadian**, a Whistler-based company, now has **Steep Clinics** for adults and teens at locations in Alberta and B.C.

Peter Smart, one of the extreme instructors, says "Our aim is to provide our guests with the necessary skills to be able to enjoy steep terrain in its natural setting. The clinics are all about having fun off the beaten path."

"We like to see that passion for the mountain rubbing off on our clients," adds Greg Dobbin. "We do these clinics because we love what we do."

Wendy Brookbank, who's appeared in ski ads, movies and ski mags, has this to say: "Adventure Skiing is not about macho and reckless behavior. Rather it's about learning to relax in challenging situations and learning to be poised under stress."

The two-to-three-day clinics include lift line priority, lunch, prizes, off-site instruction, video analysis, beer, nachos and decompression sessions. Call Jill at 1-604-938-9656.

**T**here's a new novel on the racks titled **The Trickster** by J.H. Gray, set in the fictional town of Silver, Alberta—based on Banff. It's a thriller tale of a local lifter who gets tangled in a bizarre serial-murder spree. **The Trickster** has elements of Indian shamanism, behind-the-scenes ski area monkey business and the good old we-always-get-our-man Mountie detectives.

# Long coats back in vogue

## FASHION

BY RYAN GREENWOOD

**O**bviously, the chattering teeth and wind-whipped faces around town tell us winter has anchored itself for another season.

And luckily for the fashion forward, designers were predicting a bit of a cold spell with the resurgence of the long and lean maxi coat.

The winter coat is clean and simple in its cut.

Fabrics are rich and warm. Colors are in keeping with an easy-to-match dress code.

"The long coat is a key component of the look. Often belted or with fur-trimmed hood, velvet cuffs and collars create a classic look," says Suzanne Tipper, manager of Fairweather, Edmonton Centre.

Tipper also mentions the overwhelming flavor of military styling in these coats.

The military coat is strict in its appearance. It holds a loud authority and commands respect with people.

And it's warm.

"These coats don't simply serve as outerwear. They create an entire look," says Tipper.

The newness of this long coat appears in the cut and detailing.

It's less roomy than past coats. It's slim to the body.

Designers are telling us narrow is definitely the way to go.

Camel, chocolate and black are the military overcoats' main colors.



photo: Ryan Greenwood

Model: Mallory, Mode Models  
Coats: Fairweather, Edmonton Centre

Top-to-bottom color creates tall and skinny right before your eyes.

Now that the weather is dropping, why not let your guard down

and try the long military coat?

It just might be the season when Old Man Winter finds out who's really in charge.

Good thing Fabric Care's his drycleaner!





# No convenience for the clumsy

## Vue from the top

**Give Me Convenience or Give Me Death.**

Not only is it the title of a Dead Kennedys record—the phrase is also an accurate reflection of our society.

We eat our lunches off multicolored plastic trays. We run to machines to do our banking. TV remote controls have become the most coveted of household gadgets. It seems that every week, some Madison Avenue bigwig has found a way to make life easier for consumers.

That is, for most consumers. Because this new, convenience-based lazy society also carries with it an ugly class distinction. For most, opening a milk carton or a newfangled package is as easy as the instructions on the package. But for some, including this Humble Editor, the Society of Convenience is a society of discrimination. It is based on the assumption that all consumers have the basic motor skills required to tear the Kel-Bowl cereal box perfectly along the perforations. It then makes the assumption that we can all open the milk carton, so we can access the milk to pour on the cereal inside the Kel-Bowl package, with a great deal of ease. For the clumsy, there is no such thing as an easy tear along a perforated line. And, as for opening a milk carton, that usually ends up in a mess, requiring the use of a sharp, pointed object to punch a hole through a bunched mass of soggy cardboard. It would not be beyond the realm of possibility for me to lose fingers while trying to open a Nu-Maid package.

What has the Society of Convenience meant to me? It means that I can never drink milk again. I may never enjoy the refreshment of a dairy product. I am milkless, not by choice, but by necessity. And don't even try to ask me to open a plastic milk bag...

I've compiled a list of things which discriminate against the clumsy. Please, oh Madison Avenue, hear my plight. The more you try to make it easier to eat out of cardboard boxes, the closer you come to condemn the clumsy to starvation.

Give Me Convenience or Give Me Death. Give me something I can actually use.

### Those dreaded detergent boxes

Tell me, is that little strip you have to tear a joke or what? Is someone actually trying to tell me that pulling

a cardboard strip is going to crack open a detergent box? First, you have to tear the thing perfectly along a perforated edge three-quarters of the way around the box. Yeah, right. The damn thing always rips apart, leaving you with only one option on how to open that box of Tide. Explosives. And if you have detergent with chlorine-based bleach, using TNT to open the package is probably not the smartest thing to do.

### TV remotes

Once upon a time, TV remotes came easy-to-use. There were 10 buttons, numbered 0-9. Easy enough to figure out. There were also buttons marked "ON/OFF," "VOLUME (+) (-)" and "CHANNEL (+) (-)." Now, there's remote controls out there that would take Hikaru Sulu at least three weeks to figure out. I've seen remote controls that are longer than a foot. That's far too many buttons and controls for me to figure out. If I want to fix my tint, I don't want to use a remote. I want to call a TV repairman. I especially hate remotes which run your TV, VCR, stereo, open the garage door, monitor your lights, feed the cats and plot the destruction of the world while you're not looking.

### The thumb-open Smarties box

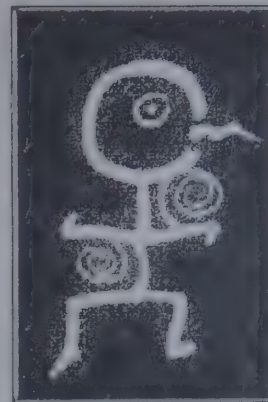
Have you seen these? Supposedly, you can enjoy the succulent, candy-coated milk chocolate drops by bashing your thumb into a perforated "hole." Don't the packaging people know that cardboard is stronger than the human thumb? So, instead of getting at the Smarties using the thumb-route, you have to rip open the top of the box.

### Chip bags

One day, aliens will invade our planet and take over the 7-Elevens. Then, they will be defeated by the engineering conundrum known as the chip bag. How are they supposed to gather nourishment from a package that has no handle, no spout and no perforations? Anyone who claims to be able to open chip bags without using his/her teeth is a liar.

So, what are the clumsy to do? With away and die while the rest of you enjoy a life of convenience? Life was so much easier when I was younger. My mother handled all of the intricate packaging. But now, I'm on my own and miserable. So, mom, if you read this, I have but one thing to say:

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# Web TV a ticking time bomb?

## TECH TV

BY JEFF BARNUM

When you're packing up Christmas gifts for relatives overseas, here's a friendly holiday tip: Don't send them a WebTV.

You could end up with an FBI agent on your doorstep.

The United States government declared last week that WebTV, a television set top box that allows couch potatoes to surf the 'net, is in fact a munition and subject to arms export control laws.

The issue at stake is encryption. WebTV uses a powerful 128-bit key to encrypt sensitive data (like credit card numbers) between the user's WebTV and the server. Currently, export encryption keys must be 40 bits or lower (logorhythmically less effective than a 128 bit key).

Netscape has come up against this self-same provision in the United States code. It exports a less secure 40-bit version of its popular Navigator web browser, while users in the United States and Canada are able to use the 128-bit version.

WebTV does not have a 40-bit version available and it is unlikely that the newly elected Clinton administration will allow the export of WebTV. The Clinton administration has been touted as the most encryption-unfriendly administration to date, bringing encryption-unfriendly bills such as the Digital Telephony bill and the infamous Clipper chip (which allowed for encryption so long as a key to decrypt the transmission was held in escrow).

The difference between 40-bit and 128-bit keys was demonstrated when Netscape released its 40-bit international version. Upon its release, hackers around the world

went to work to break the code in brute fashion. Through the Internet, they farmed out pieces of the code and used thousands of computer hours running through combinations to break the encryption. After several weeks, they succeeded, demonstrating the need for looser export controls. However, one of the marshals of the effort readily conceded that it would take millions of years to break a 128-bit key code.

Officials from San Francisco-based WebTV were unavailable for comment. However, it is assured that they have the backing of millions of current and future users of the Internet, Sony's massive lobbying arm notwithstanding.

But will it be enough to bend the Clinton Administration? It is doubtful, for, as everyone knows, Moammar Khadafi owns a television.

# Paramount launches a high-tech site

## VUE Net

BY JEFF BARNUM

Well, perhaps I was wrong. Maybe a little teensy, weeny bit.

Months ago, in this very space, I said that the new Trek flick would not be anything special. "Not another Star Wars," was the phrase I used.

While I stand behind that particular piece of opinion, I must say that the *Star Trek: First Contact* website is quite something.

When you arrive at the site (<startrek.firstcontact.com>), it gives you the option of going to the 'low-tech' site (which would be perfect if you're surfing the web with a 300 baud telephone coupler modem, running off an 8086 or a Mac Plus), or the high-tech site (which worked just fine on my P150 with 32 megs of RAM, and a dual ISDN line). I'm sure most of you fall somewhere in between these extremes.

The low-tech site is well laid out, with information about all of the things that Paramount is trying to push down our throats for the upcoming holiday season.

However, it's the high-tech site that really outdoes itself. Using all of the spanky new scripting functions offered in Netscape 3.0, Paramount has put together a fine site promoting the movie.

First off, it presents a form to identify yourself, stating your name and optional fields for your address, phone number and number of armpit hairs. When you're signing in, you get to choose your race. That is, you get to choose whether you are represented by a Betazoid, Ferengi, Klingon, human (or many other choices). As well, you get to choose whether you're a female or a male, so anyone who has had hankering to see what the world is like as a (man/woman), then this is your opportunity!

After that point, you are given some navigation tips for the site. You can go to the Library (which is just a rehashing of the low-tech site—this is what we are trying to sell you), to defense mode (which only works if you are in red alert, which didn't happen while I was visiting), to navigation (which allows you to access many of the chat rooms in the site), or to training.

The training section actually answers a lot of questions I have had about *Star Trek* for many years. For example, if they are traveling at a speed of warp gazillion, what happens if they hit a fly? A fly smashes rather spectacularly on my windshield when I traveling a mere 135 km/h or so. Can you imagine what a fly (if indeed it could exist in a vacuum) would do to

the windshield of the Enterprise?

Well, the short answer is that you have to increase your deflector shields relative to the your warp speed.

These, and other thinking type questions like calculating a new heading and mark, and figuring the rate of plasma injection into the warp engines are all part of the training simulator. It is indeed very impressive.

Finally, in all of the chat areas, you have the option of going 3D and navigating a VRML world, interacting with the other users on the site.

However, they do not allow virtual sex, as your 'conversation' is created from choosing words from a drop-down list. A fact, I'm sure, that will have many of you raging in quiet disgust.

The most impressive thing about this site was the disclaimer. Pages upon pages that keep many lawyers in BMWs for well over a year basically stating that if you conceive a child whilst surfing the site, Paramount has full rights to its life.

[ed. Not that there's anything wrong with this. Jeff Barnum meant nothing by this. We like Paramount. Please don't sue.]

Long story short, it's a fab site, and I would highly recommend checking it out. Unless, of course, you have a 300 baud modem.

Jeff Barnum will soon be beamed away by aliens. Messages for the stars may be sent to <jeff@vue.ab.ca> or through <http://vue.ab.ca/cgi-bin/talkback.cgi>.

## Starfleet dreams

The idea of becoming whatever Trekkian race you want in the web site intrigued some of us at the office, so we decided to see what we'd identify as.

**Steven Sandor:** Klingon. They don't take shit from nobody and get to eat with their hands.

**Ana M. De La Fuente:** Klingon. They're tough and scary.

**Roy Fisher:** Romulan. They're behind everything, you can kiss without bumping heads and they're evil Vulcans are so cool.

**Maureen Fleming:** Klingon. They're aliens, but they have the most human souls.

**John Turner:** Human. Because I wouldn't want to be a part of screwing up another species.

**Ken Heisin:** Tribble. Girls go crazy over tribbles.

Still, much as we dream, all of us here at *Vue Weekly* have already become Borg. Resistance is just not worth it.



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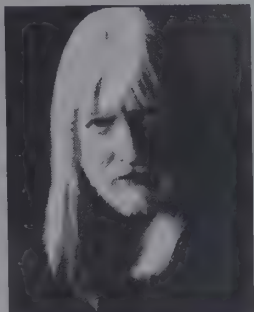
# Music Notes

BY GARY MCGOWAN

It may take a four-by-four to get your ears to a live music venue in Edmonton this week, but some interesting tuneage lurks behind the snowbanks.

Punk rules at a couple of different venues this weekend. Cory and Cary Burgett, the D.I.Y. twins of Loetus, are staging their own gig Friday night at Festival Place in Sherwood Park. The genteel foundations of the Park's cultural palace will be shaken by a four-band bill featuring the aforementioned Loetus along with Poseur, Hyperpsyche and the Sends. It'll be a great introductory gig for suburban punks-in-waiting who are unable to see hard music at any of the more usual "inner city" venues because a) the designated parental driver refuses to make a trip "all the way into the city" at "that time of night" or b) an understandable reluctance to surreptitiously "borrow" the parental wheels and put the learners permit to the test against the RCMP's notorious Baseline Road checkpoints.

Anne Murray appears at the Jubilee Auditorium on Friday night for those of you of sufficient chronological maturity to remember when Sherwood Park wasn't connected to Edmonton by a freeway. Following the tragic death of her long-time manager Leonard Rambeau a year-and-a-half ago, Murray signed a management deal with the man who made Bryan Adams a star, Vancouver über-manager Bruce Allen. This is her first tour with Allen at the helm and already things are changing. She'll play the Jubilee Friday night and word is she'll be doing an



**The Edgar Winter Band plays Nov. 27 with Bobby Cameron at the Sidetrack Café.**

autograph session in front of the frolicking fake whale at West Edmonton Mall (that's in Phase II for those of you who are "landmark challenged") on Saturday afternoon. Can the mall cope with the potential security problems?

Also on the Canadian icon front, those Eveready Bunnies of Canadian Rock, Doug & the Slugs will play the Sidetrack Café on Friday night. Sure, you laugh now, but remember even before punk was a big deal in Vancouver the Slugs released one of the first independent recordings to come out of that city in modern times. "Too Bad" went on to sales glory and probably planted indie thoughts in the heads of bands like D.O.A. so...respect your elders.

It may look like an apartment complex rec room to you, but on Saturday night The Highland Club on Jasper Avenue becomes a slammin' hardcore room when XIIIth House and NIL turn it up to eleven for a mere \$5 admission charge. The gig is promising "free prizes" to all in attendance. Ear plugs perhaps?

A couple of blocks away on Whyte Avenue, People's Nightclub and Rebar will stage their own "battle-of-the-bands" on Saturday night. In keeping with our punk theme this week, People's will host Calgary's sort-of punk, alternative, oh just call them "new music" band Red Autumn Fall along with Lotus Gallery and Ballroom Zombies. Jaywalk across 82nd Avenue and join the hip-hop generation at an appearance by Toronto's Dream Warriors at Rebar.

What's that? You say you have a taste for something even more on the edge? How about the "Battle of the Media Bands" at (appropriately enough) the City Media Club. ITV's anchor dude Gord Steinke will be prominently featured with his band This Just In.

Finally, if you survive the weekend, The Thunderdome will host the bound-for-Juno glory Amanda Marshall on Monday night. Her debut CD went gold in six weeks and she seems poised to graduate to larger venues in the not too distant future. Don't miss a chance to bore your friends with an "I-was-there-when" story and catch the young Marshall in all her beer-soaked, sweat-stained glory. Critically-acclaimed Toronto-based pop diva Wendy Lands is also on the bill.



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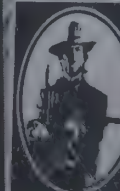
**FRIDAY NOVEMBER 22  
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and POSUER**



**THURSDAY NOVEMBER 28  
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with BOOMING AIRPLANES  
and Guests**



*The Good, the Bad & the Ugly*  
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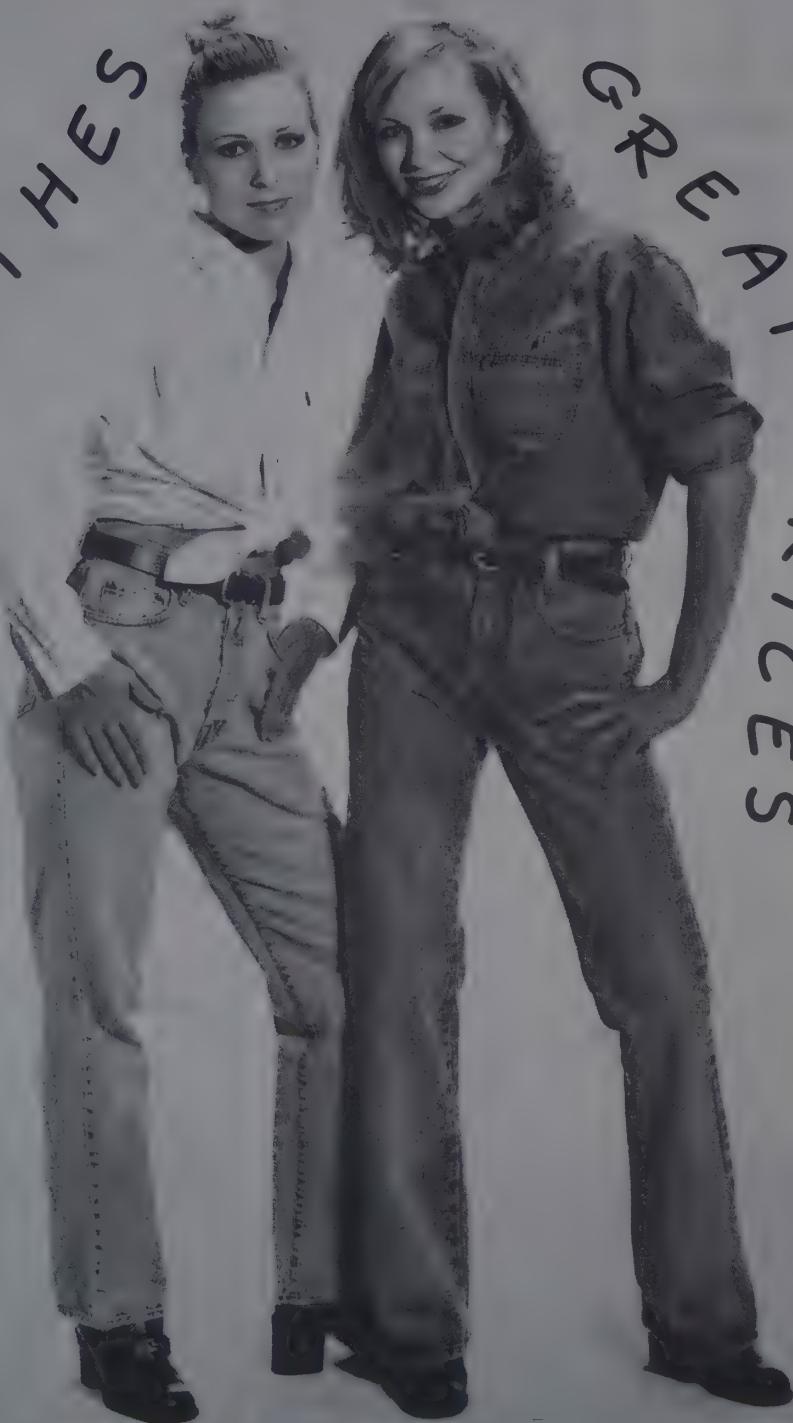
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The Moving Bears' large membership spurs diversity.

## Bears move to different beats

POP/ROCK  
BY PAULA E.  
KIRMAN

PreVUE

With its current roster of 10 members, Moving Bears is one of the biggest bands on the Edmonton scene—at least in the literal sense.

The Bears hope to relay their unique mix of instruments and musical size with their first CD release, *Approdite's Tears*. The title track is "a song about how the ocean became salty," explains vocalist/songwriter Steve Mather.

Mather describes the story as "neo-mythology;" characters are borrowed from Greek mythology, even though the song is an original composition.

Sounds like pretty deep stuff, but it comes as no surprise after

finding out Moving Bears is also one of the best-educated bands around. Most members are either working towards or in possession of post-secondary degrees in music as well as other disciplines.

Mather, currently pursuing a Ph.D. in Educational Philosophy, describes Moving Bears' sound as "heavy earth music."

The description is as abstract as the band itself. Moving Bears combines vocals, guitars, woodwinds and brass instruments while tackling such diverse musical influences as classic rock, funk, soul, Celtic and Afro-Brazilian.

Says Mather, "Heavy earth music, holistically defined, is music that relates to the cycles, rhythms and vital forces which move us, which cause us to feel, ponder, be and wonder. It is a celebration of our joy and our pain. That is to say, our humanness."

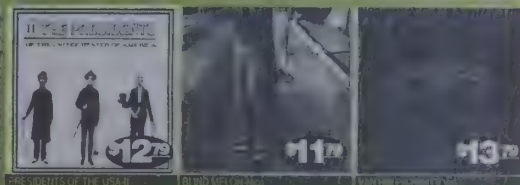
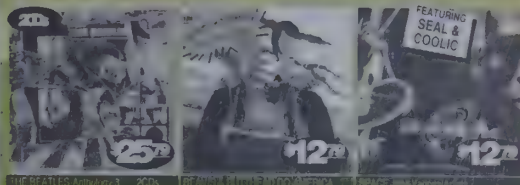
The theme of celebration recurs when Mather talks about the band's music, seen as a catalyst for positive change.

"Most of what we play tends to be on the uplifting side, so even when it is political it is on the positive side," says Mather. "We try to bring forth a connection with the audience, that change can come about because one doesn't have to just feel that something is wrong and is an inevitability because one can't do anything about it."

"I just feel that hopefully our music allows us a band to celebrate life—what's good and bad about the experience—along with many other people."

**Moving Bears CD  
release party**  
Nov. 28  
The Sidetrack

## the CD Source FUTURE SHOP

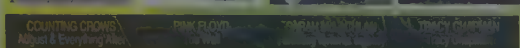
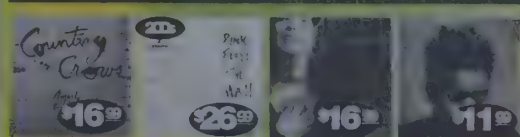
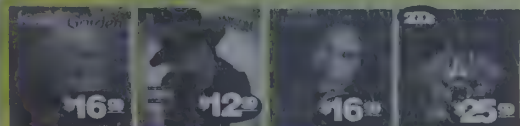


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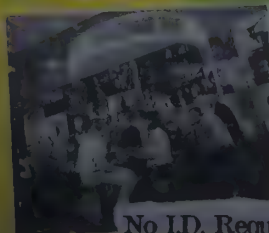


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# A dream of hip-hop's future

**HIP-HOP**  
BY STEVEN  
SANDOR

**PreVUE**

When it comes to hip-hop, Canada is not recognized as a world leader.

That's too bad, believes the Toronto-based Dream Warriors. To solve the misconception that Canada is not a cool place for rap, the band enlisted the help of many Canadian hip-hop up-and-comers to help produce their brand new album, *The Master Plan*. The hippest sounds from the streets of Montréal and Toronto, including Kuya, Kandu and Beenie Man, are melded into the Warriors atypical hip-hop sound, which owes more to lush instrumentation and world beat sounds than beat-box riffs.

The Warriors (King Lu, Spek, DJ Luv and Capital Q) kicked off things in '91 with the infamous *And Now the Legacy Begins*, which went gold in Canada and earned the band a Juno. In '94, they fol-

lowed it up with *Wisdom Beyond Years*, which featured some heavy guest appearances, including Butterfly from Digable Planets.

Still, even though the Warriors are easily the most acclaimed hip-hop entourage to come from our country, touring Canada is a tough slog for the band.

"Canada is slow. It's a very weird market or us," says Spek over the phone from Montréal. "We only have a market of 16,000 here."

"Canadians want to shy away from it (hip-hop) in a big way."

When the Warriors released their first record, Canadian hip-hop was exploding. Michie-Mee was enjoying success. Maestro Fresh Wes was a national star. But just when the ball started to roll, the fickle Canadian public shied away from the genre.

"Hip-hop really stagnated in Canada," says Spek. "It was not being released to the masses. We lost our momentum and we lost our fan base."

To add insult to injury, Pen-

dulum, the Warriors American label—also home to Digable Planets and the Boogie Monsters—went under.

The low profile of Canadian hip-hop has had a profound effect on how the Warriors are received outside Canada. Even though the band continues to get stronger (the new album was just released in Brazil and the West Indies), some consider them the Willie Horton of the Canadian music scene.

"They think that we're the only black people who live in Canada and all the rest of you live in igloos."

Instead of soulless backbeats, the band draws upon a lot of warm sounds and rhythms—creating a true world-beat hybrid.

"We have never felt like we are a local group," says Spek. "We make international music." ●

**Dream Warriors**  
*Rebel*  
Nov. 26

# Poetry set to music

## Local band mixes media to convey emotions

**JAZZ**  
BY KEN  
HICISIN

**PreVUE**

So what would you do if you were a retired school teacher, versed in art and English? For Dean McKenzie, the answer is poetry served up with accompanying jazz.

Over the last year, McKenzie played like and Iggy's and the Yardbird, mixing two styles which can both equally represent the same emotions.

He finds the form a perfect platform for his poetry which travels between portraits of every day life to snippets of highly sensual moments.

However, only with the music can it transcend words and turn it into an event.

He feels that when music accompanies verse like, "As I slide down your rancid smock/and hang myself like a soft chamois on your hook/ Let those lower arts shift in their urgency so these/ Higher arts can have their way," each form melds with the other to create a unique presence.

Accompanying McKenzie are

nine local musicians, ranging from clarinet players to percussionists, piano player to saxophonists. Also appearing is Sheril Woolgar, a voice teacher at Grant MacEwan.

McKenzie sees the key strength as how the two mediums interact.

"The looseness is its tightness," says McKenzie. "It doesn't sound rehearsed but it is. The key word involved is sensitivity. Lots of openings for solo work are left for each musician."

Brian Chan, who will play trumpet and piano, finds the beauty of the medium to be its fluidity. Just because a poem is interpreted one way, it doesn't mean the sound is locked into a pattern.

"Every time you respond differently," says Chan. "Sometimes you respond literally but usually it's an emotion. The moment has its own shape and you have to respond otherwise you don't have music." ●

**Dean McKenzie and others**  
Nov. 22  
The House on 124th



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# FLB shies away from mythical power

ROCK  
BY KEN  
ILCIN

PreVUE

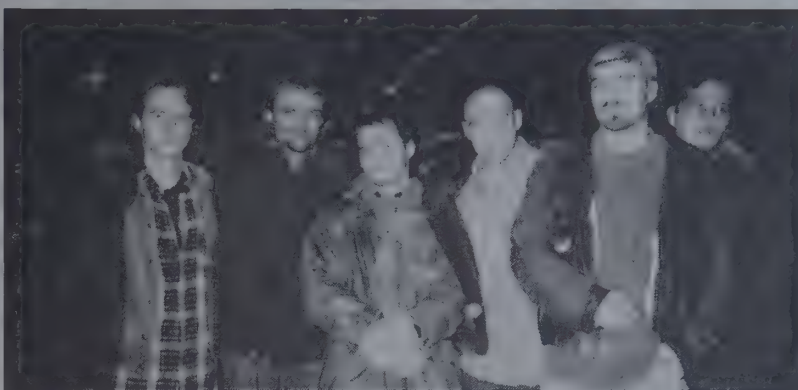
With a 16-track album of old material and plans to start recording a follow-up album, Edmonton's Feeding Like Butterflies are prepared to make the next step into music land.

The last album—*John in His Earthsuit* will no longer be available in its former packaging. To compensate for that, the band is releasing select tracks from it and from the EP *Siamese Tongue and Cat Singles* on a record entitled *Random Acts of Kindness*.

Still, the big news revolves around Jason Johnson (vocals/guitar/flute), Troy Johnson (bass), Derek Loewen (drums), Ken Drolet (guitar), Martin Kloppers (cello) and Todd Hamans (keyboard/accordion/mouth harp) travelling to Vancouver in January and starting the new album.

The project is balanced by change and an offering of some of the same. Weighing in on the same side is both the band members and the producer. George Blonheim (soundtracks for *9 1/2 Weeks*, *Jewel of the Nile*, *Bye Bye Blues*), who worked with Feeding Like Butterflies on some of the first album, will be returning to help out on the new project.

Some songs won't have as much of a mythological tie as former



From left to right: Derek Loewen, Martin Kloppers, Troy Johnson, Jason Johnson, Todd Hamans and Ken Drolet.

tracks. On the first album, numerous allusions to Greek myth appeared and helped win the band fans. However, Jason decided, for the sake of comprehension, to switch things up a little bit.

"For the new album, I did some different things," he says. "I created some stories for fun. I made some of this a little more understandable. I strayed a little from post-modernism. I made them more parable-like."

Although mythology may not be ever-present on the release, it still pops up on some of the new tracks. Jason has always been interested in mythology and finds it

an interesting realm of knowledge.

"People used to think I was nuts because of the influence," says Jason. "I'm interested in myth and religion because of the influence it has on people. It's a force in the world."

Jason is hoping the new album will include up to 20 songs, however he realizes it may get cut down to 16. One recurring image on the album is the moon. He sees it as an important archetype which gives clues to human connection with the universe.

"No one really knows how closely we are tied to the solar system," says Jason. "However, with the moon you have the tides,

menstrual cycles and lots of documentation about how it affects people's personalities.

"It's more or less drawing attention to that. That we are tied to the big picture more than being free radicals. There is a whole big game going on."

Another shift in style is towards more drums and percussion. Jason also feels that a slightly funkier nature will work its way into the new project.

**Feeding Like Butterflies**  
Nov. 23  
Bide-track Cafe

## Gob looks for vinyl outlet

PUNK  
BY KEN  
ILCIN

PreVUE

B.C.-based Gob is doing the indie punk rock thing but it's not completely the band's choice.

After releasing *Too Late*, No Friends on Mint Records, Theo Goutzinakis (vocals/guitar), Tom Thacker (vocals/guitar), Patrick Paszana (drums) and Happy Kreter (bass) are no longer on the label.

"It was more their doing," says Thacker. "We're on fairly good terms with them now but we probably won't do anything with them anymore."

"It happened at the end of our contract. They asked us if we felt we fit in. I wasn't totally happy with it in the beginning but you just have to move on to better things."

Gob now plans to release material on its own label, Positive, and put the occasional item out on Land Speed Records. One endeavor it's looking forward to is releasing a shwack of split 7". In the past, Gob talked with other bands about releasing them. However the funds or the platform weren't always available. Since Gob are now a free range group, it hopes the interaction will occur. Besides being a good way to participate with fellow punk rockers, Gob enjoys all that vinyl has to offer.

"Mainly it's something to collect," says Thacker. "It's funny because CDs cost less to manufacture but they cost more. Also it's got a warm sound and it makes for a good listen."

Being around the punk rock scene for several years gave Gob insight into the punk rock explosion. It sees the current corporate interest having a positive effect, from the largest of bands to those just starting out.

"I think it's great in some ways because you can turn on a radio station and hear punk rock," says Thacker. "Also, it helps out the smaller bands because it brings people to shows."

Still, Gob feels punk has changed over the years. Different genres have started working their ways into punk rock. The sound hyped by the quintessential punk rock magazine, *Maximumrockandroll*, is no longer around but it has transformed into a new beast.

"There is a lot of metal in punk rock these days," says Thacker.

"There's some good stuff which came out of metal so I guess it's good some of it came over into punk."

**Gob w/ Choke**  
Nov. 25  
Arts Barn

## FUTURE RELEASES

ENIGMA - Le Roi Est Mort, Vive Le Roi! - Nov. 26  
EUROTIC 2 - Various - Nov. 26  
A DEATH ROW CHRISTMAS - Various - Nov. 27  
DR. DRE - Dr. Dre Presents the Aftermath - Nov. 27  
FUN FACTORY - All Their Best - Nov. 27  
KOOL DJ RED ALERT PRESENTS... - Various - Nov. 27  
FINE YOUNG CANNIBALS - Finest - Nov. 27  
JOHN COLTRANE - Live at Birdland (reissue) - Nov. 27  
MUCHMUSIC BIG SHINY TUNES - Various - Dec. 3  
BOBBY BROWN, BELL BIV DEVOE, RALPH TRESVANT - New Edition's Solo Hits - Dec. 4  
SPICE GIRLS - Spice - Dec. 10  
MADE - Bedazzler - Jan. 14  
SEVEN MARY THREE - Rock Crown - Jan. 28  
LARGE PROFESSOR - The LP - Jan. 28

## FUTURE CONCERTS

ANNE MURRAY - Jubilee Auditorium - Nov. 22  
DREAM WARRIORS - Rebar - Nov. 23  
GEORGE JONES - Jubilee Auditorium - Nov. 23  
WENDY LANDS - Thunderdome - Nov. 25  
GINGER - The Rev - Nov. 28  
DAN HILL - Jubilee Auditorium - Dec. 16  
JASON MCCOY - Convention Centre - Dec. 31

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**WIDE MOUTH MASON**  
w/ the jessica schoenberg band  
Nov. 23  
Bide-track Cafe

friday december 6  
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w/sugar crash  
Thur. retro 80's w/ code red  
monday december 9  
**youth emergency**  
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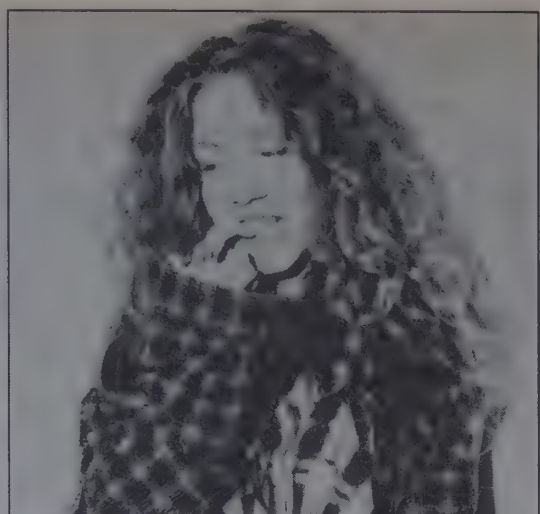


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Doesn't she know chewing finger nails is a nasty habit?

## Marshall gains musical confidence

ROCK  
BY NICK  
BUCKLEY

PreVUE

It's a performer like pop songstress Amanda Marshall who makes you believe in predestination.

A talent which convinces you that, from the moment the father enters the mother, the career die is cast.

Her ties to music started at an early age and continued to grow within her until she reached her teen years.

"I'm really lucky because I grew up in a household which was conducive to my goals," says Marshall. "From the age of three or four, I loved music and I loved to sing. By the time I was old enough to know I could choose what I wanted to do in life, I knew I wanted to be involved in music. If I didn't have a career as a singer then I'd be doing something else like jingles."

Marshall's first big break came at the age of 17. One evening while she was performing, Jeff Healey, the blind guitar master, heard her stuff. He asked her to come to an open mike night at which he would be present.

Shortly after their meeting, Marshall ended up touring with him. By the age of 18, she signed a deal with Columbia Records. Three months later she dropped the deal. At the time Marshall felt it wasn't the right move.

"What happened was, I was initially lost as far as knowing what to expect or how to record," says Marshall. "Certainly for me, I was 18 and I had that on my side. I was pretty confident that it wasn't my last kick at the can."

"Looking back at it, I'm aware it was the best thing I could of done."

Marshall was right in believing it wasn't over yet. A few years later Sony Music got her into a contract. In 1995, her self-titled debut CD was unleashed. The album contains 10 soft-rock songs, one written by her and two co-written. Tunes which meld hooks with the occasional jazz sensibility.

The release led to four singles in Canada and one in the United States. Although the nation 10 times our size is notoriously hard for Canadian acts to break, Marshall finds it less difficult than one would expect.

"I'm lucky because the album was primarily made in the States," says Marshall. "I don't look at it as a foreign market."

Since her debut, Marshall has toured Canada twice. Her plans are to keep touring and doesn't expect to start the next album until spring. Although some may choose to agonize over the next project long before it starts, Marshall doesn't fit in the aforementioned category.

"I have no idea what the next album will sound like," admits Marshall. "I'm a big believer that everything will happen in its own good time."

What she is sure of is how the new material will be chosen. She intends to use the process they utilized to pick the tracks for Marshall's first CD.

"With this record, we demoed everything and from that we selected the 10 best songs," says Marshall. "I liked the diplomacy of that and I would never turn down a song because I didn't write it."

The album package includes seven shots of Marshall in six different outfits (as an interesting aside all but one of them have her legs apart. However it isn't a subtle marketing ploy, it's just the way she feels comfortable sitting). Marshall realizes image is a part of the pop star game, however it holds very little weight for her.

"I think it plays a big part but I think it's pretty extraneous to what I do," says Marshall.

"For me, I'm more interested in people having an intimate knowledge of who I am as a performer. I'm not interested in how people see my image but more if they've enjoyed the show or feel they've gotten their money's worth."

**Amanda Marshall**  
w/ Wendy Lands  
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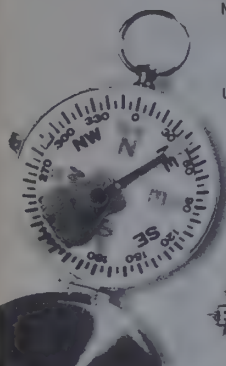
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Choke, sputter, and fall off the roof.

# Choke's tour doesn't break spirits

**PUNK BY KEN ILCISIN**

**PreVUE**

**A**fter playing a full tilt, adrenalized punk set, Edmonton's Choke walks off the stage and doesn't talk to anyone.

What could be construed as a case of rock star attitude is an example of bashfulness. The quiet manner of Stefan Laveseur (drums), Shawn Moncrief (vocals/guitar), Clay Shea (bass) and Jack Jaggard (guitar/ vocals) is what makes them seem like punk rock snobs.

"We get portrayed as cocky and egotistical some of the time," says Shea. "It's because we're shy."

It's easy to see where fans get confused. Both the sound and title of Choke's second CD, *Give 'Er*, indicate otherwise. It's an energized album of straight-ahead melodic hardcore fronted by full-bore vocals.

The hidden track on the album doesn't indicate shyness, either. The song is the first captured recording of Shea. After he received his first guitar at the age of 13, he already knew music was his calling. It's a two-minute barrage of novice strumming and lyrics important to playground aggression and revenge on the resident bully.

Still, the band claims to suffer from the occasional sense of aversion towards other life forms. Not that one could blame them. Considering how the last tour went, it's a surprise Choke isn't taking time out for therapy.

The first stop was Thunder Bay. When the other band cancelled, Choke decided it would still play. A friend who was travelling with the band caught the glorious moment on tape—images of the band playing full tilt to a crowd of four. Shea and Jaggard believe no one left the gig because they'd be too noticeable.

The other moment of grief came when heading to Yorkton,

Sask. First off, one of the drivers took the wrong turn, putting the band an hour behind schedule. The next van ran out of gas in a small town 10 minutes outside of Yorkton. The tiny collection of dwellings housed one store and one gas station—and the gas sta-

tion found the venue. Arriving five minutes before being bumped from the gig, Choke threw its equipment on stage and proceeded to rock.

Although the road may tend to wear some people down, Choke sees each moment as an-

**"We get portrayed as cocky and egotistical some of the time. It's because we're shy."**

**-Clay Shea**

tion was closed.

However, the Yorkton date ended up being an event which reaffirmed the bands faith. The store owner called the gas attendant and he showed up to serve them. After arriving in Yorkton the band didn't know where the show was. Lost for the second time in one day, the band travelled until

other step towards being a better band.

"Everywhere we played, even if it was only to 30 or 40 people, it was people who hadn't seen us yet," says Shea.

**Choke w/ Gob**  
Nov. 23  
Arts Barn

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## Gary McGowan's Profiles

**Name:** Steve Mather.

**Notoriety:** Lead vocalist for Moving Bears.

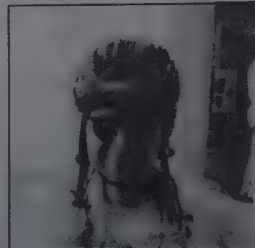
**Next Gig:** CD Release party for Aphrodite's Tears Nov. 28 at the Sidetrack Café.

**The band:** An original music band that blends ska, funk, soul/gospel, reggae, swing, latin, Haitian voodoo beat and soca with the feel of the music written between 1968-1973.

**Favorite artists:** Jason Johnson of Feeding Like Butterflies and Liv Tyler. **Most creative time of the day:** Whenever I'm running and at about 2:30 a.m.

**Home:** Edmonton's River Valley. **Favorite TV show:** The Friendly Giant. **Age:** Procrustean.

**Memorable school experience:** When I was in grade 3 my class was rehearsing Christmas carols for a school concert and the teacher asked me to just mouth the words. So I didn't think I could sing until my girlfriend in University, who played violin in the National Youth Orchestra, told me she



Steve Mather

liked my voice. So, I gave it another try. **Whose garage sale would you like to attend?:** St. Francis of Assisi. **Best party:** A New Year's party at a house off Rowland Road that you could only access by stair. They had magnificent Chinese food and the house was absolutely jammed. The party wound up rocking so hard that only about three people noticed when New Year's actually arrived.

Gary McGowan hosts Post Modern Sundays at 8 a.m. and 6 p.m. on Power 92



# Say Y.E.S.S. to youth in crisis

BY ALTHEA FLEMING

Since 1982, the Youth Emergency Shelter Society (Y.E.S.S.) has provided a safe haven for the troubled teens of Edmonton and surrounding areas.

Although the building itself has undergone a few transitions (the last a major renovation in 1990) the mandate of the shelter has remained steadfast: to provide emergency outreach to teens needing a place to stay when there's nowhere else to turn.

"Our goal is to reunite the kids with their families, if that's possible," says the shelter's Communication and Development Manager Marion Ferguson. "We try to determine first of all whether it is viable for the kids to go home. If that won't work, then they can stay at the shelter. Some stay for one or two nights, others are here on a more long-term basis. It depends on their circumstances."

"The shelter is equipped with trained youth workers—counselors," says Ferguson. "As well, we have a volunteer psychologist who donates his time to the shelter to help out, he's here once a week."

The shelter has 29 beds, 18 male and 11 female. The bulk of the residents are male and for both sexes the average age is 16.

"We provide shelter for teens in this age range because prior to 16, most of them are eligible for foster home placement. After 18, they can apply for government assistance. There's just not much out there for the 16-18 age group," says the shelter's Debbie Eddington.

"We see teens from every socioeconomic background, lots of them come from split or blended families where they sometimes end up taking a back seat in the family relationship."

Peer pressure also has a strong influence on who shows up at the shelter.

"There are always more and more issues pressing on teens, it's hard for them to cope sometimes. We get referrals from school counsellors, friends, the police department..." says Ferguson.

She continues, "we try to get into the schools as much as possible to educate not only the students, but the teachers and counsellors as well—to let them know that we're out there—to help. Our outreach programs are fairly extensive. We are involved with the West Edmonton Mall's Rock'n'Ride dances for teens. Every month for 10 months WEM holds a dance where up to 2,000 kids gather. We're there to let them know that

we're here in case they need us. As well, through our association with the United Way, I have given between 45-50 presentations to groups and businesses within the last month alone."

The shelter's newsletter reaches approximately 8,000 addresses.

"Almost all of our clothing, food and personal hygiene products are donated. The Whyte Avenue community of businesses has been wonderful—their support has been incredible. Private donations have also been a tremendous help to the shelter. It seems at Christmas time people are more attuned to the needs of those less fortunate. This is when we receive the bulk of our donations. All donations are gratefully accepted—we could re-

ally use donations of socks and underwear for the kids, as well as items many wouldn't consider necessities, things like hairspray."

The big event that the shelter would really like people to know about is the GALA on Whyte at Rebar Dec. 9.

"The Whyte Avenue Community has been tremendously supportive of what we are doing at Y.E.S.S. We would like to extend our most gracious thanks to all of them and to tell them we couldn't have done it without their help. That said we would like to extend an invitation to anyone who wants to have a great time to come down to Rebar Saturday night, Dec. 9th. There'll be lots of music, dancing, a funny-money casino, all benefitting the shelter!"

If you have any good or money to spare for the shelter, you can contact them at 9310 Whyte Ave., or phone 468-7070 (fax 466-1374). ●



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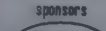
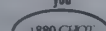
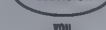
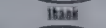
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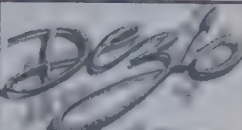
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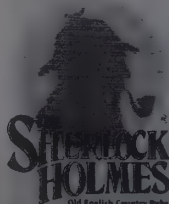
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- |                         |                                      |
|-------------------------|--------------------------------------|
| 1 GHOSTFACE KILLAH      | Ironman                              |
| 2 COUNTING CROWS        | Recovering the Satellites            |
| 3 VAN HALEN             | Greatest Hits                        |
| 4 ROMEO & JULIET        | O.S.T.                               |
| 5 ALAN JACKSON          | Everything I Love                    |
| 6 MAKAREVI              | The don illuminati                   |
| 7 THAT THING YOU DO     | O.S.T.                               |
| 8 ESCAPES               | Various                              |
| 9 BEATLES               | Anthology III                        |
| 10 SHERYL CROW          | Sheryl Crow                          |
| 11 PEARL JAM            | No Code                              |
| 12 TERRI CLARK          | Just the Same                        |
| 13 DANCE MIX '96        | Various                              |
| 14 WEST SIDE CONNECTION | Bow Down                             |
| 15 MINDY MCCREARY       | Ten Thousand Angels                  |
| 16 SMASHING PUMPKINS    | Mellon Collie & the Infinite Sadness |
| 17 MARILYN MANSON       | Antichrist Superstar                 |
| 18 PAUL BRANDT          | Calm Before the Storm                |
| 19 CRASH TEST DUMMIES   | A Worm's Life                        |
| 20 HALO MAGIC           | Various                              |

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# George Clinton funks off

**GEORGE CLINTON**  
**Greatest Funkin' Hits**  
(EMI)

George Clinton is easily the king of funk. Through years with Parliament and Funkadelic, Clinton helped shape a sound which would come back in vogue in the '90s and fuel the soundtracks for hundreds of cop films.

This collection is a remixed and revamped celebration of some of Clinton's greatest solo work, including both the original and new mixes for the classic dancefloor standard "Atomic Dog." The remix features a new dub by Coolio, which really adds nothing to the track.

Other items of interest include an appearance by Ice Cube on "Bop Gun (One Nation)." Q-Tip (A Tribe Called Quest) and the Digital Underground also help add some hip-hop to Clinton's funky classics. What the listener ends up with is a hybrid—kind of like Snoop Doggy Dogg's first hit single was a bastardization of "Atomic Dog," Clinton chooses to regrow his work, which may have not been the best of ideas. No song, except for "Bop Gun" comes anywhere near capturing the funky majesty of the Clinton original.

These tracks were best left as they were—still, the album offers some introduction of the ol' master to so-called alterno-rock kids who wondered why the hell he was at Lollapalooza in the first place.

Steven Sander

**VARIOUS ARTISTS**  
**A Tribute to Hard Core Logo**  
(BMG)

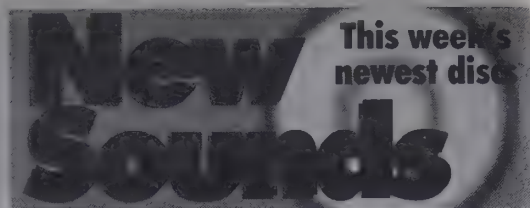
The film *Hard Core Logo* intended to be a definitive look/spoof at the Canadian music scene. I'm afraid it's been beaten by its own sound track.

Using lyrics written by the author of the book and screenplay, *Hard Core Logo*, Michael Turner, 14 national treasures and Fishbone lend their talents to a product as Canadian as English/French tensions and icy bridges.

The album is packaged as a tribute album. Some artists have taken the same lyrics and turned out completely opposite songs. *The Pursuit of Happiness* rock-driven "Edmonton Block Heater" is on a completely different playground than Dream Warriors' slow, entrancing edition.

The lyrics range from discussions of how being cold sucks to seeing gigs at the Commodore in Vancouver. The sentiment of the album captures the varied moments of crap and pleasure which Canadian touring acts experience.

All those who support small venues and the multi-genred bands who fill



This week's  
newest disc

them will appreciate how the album portrays this facet of the music industry. Though all the songs may not be great, they're all representative of Canada's great music scene.

Ken Iles

**BRENDAN BENSON**  
**One Mississippi**  
(Virgin)

*One Mississippi* is a wild, almost dizzying romp through the entire spectrum of Merseyside pop. At first, the album sounds too familiar, as in "You want Beatlesque?" Forget the new Sloan disc. *One Mississippi* is Paul McCartney, Squeeze and even Klaatu rolled into one.

Every song is shaded by the influence of the unmistakable, groundbreaking sound of the Fab Four, although to Benson's credit, he and his excellent band (drummer Woody Saunders and bassist Michael Andrews) pump out a flailing, high-energy barrage of fluid, melodic tunes big on structure and form. Nowhere does the record descend into the myopic navel-gazing of so many of today's pure pop acts; instead most of the album is reminiscent of the early teeth-cutting days of Elvis Costello and the Attractions—the byword on this disc is go, as in go, go.

On the slower songs, such as "Emma," Benson makes effective use of overdubs, writing guitar parts that compliment, rather than duplicate, each other. On tunes such as "Insects Rule," Benson and his rhythm section fly around musical corners on two wheels, somehow—but barely—avoiding prams, grannies and policemen in their unerring pursuit of the perfect three-minute pop song.

Careful listening will reveal slightly disturbing lyrics, particularly "Sittin' Pretty," which is a tongue-in-cheek (we hope) tune about obsession, or just plain kidnapping, featuring lines like "My baby is tied to a chair / Don't she look pretty just sittin' there / And if she want some air she tells me / (Girls' voice): 'I can't breathe!'"

Knowing nothing about Benson, I can only guess that he's from the South-

ern U.S.A., but wouldn't be at all surprised to find out that he's British. As far as hit potential goes, it's like going to see Fishbone dressed as a Klansman. "Got No Secrets" is about as infectious as anything that Jools Holland, Glenn Tilbrook et al. have ever done by themselves or as Squeeze, but done a lot quicker.

T.C. Shaw

**ARCHERS OF LOAF**  
**All the Nations Airports**  
(Alias/WEA)

The bigwigs at Time-Warner finally got their wish—they've laid their hooks into one of the most revered indie bands on the planet—North Carolina-based Archers of Loaf.

What makes the Archers so special? Is it the obtuse lyrics or the strangely atonal guitar interplay?

Whatever it is, don't worry—just because Alias Records has hooked up with a major and noted country-rock producer Brian Paulson (Son Volt) worked with the Archers at Butch Vig's Smart Studios, it doesn't mean the Archers have moved on a path to radio-friendly accessibility.

The suave "Scenic Pastures" is as close to a single as you'll hear on this awesome new platter. The Archers are a band that seem unaffected by the public's recent disaffection for indie rock. The band is still happy dwelling in melodies and tempos so obscure they demand to be listened to.

The lead track, "Strangled by the Stereo Wire," is as close to true punk rock, a gauntlet, that the band can ever hope to do. But more indicative of the Archers style is the awesome "Distance Comes in Doves," which was the highlight of the band's Night Gallery show in Cowtown a few months back. The guitar intro comes from simple string-tapping and is hypnotic in its delivery.

All the Nations Airports is a compelling, but not an easy, listen. For those of you who like their music nice and easy, stay away. But for those who hope that the art can offer a greater reward, visit this Airport.

Steven Sander

## Short Cuts

kind of self-indulgent caterwauling Suzanne Vega is famous for. A highly lacking effort. (Sander)

**LUSCIOUS JACKSON:** *Fever In, Fever Out* (EAI) Jackson spent time between New Orleans and New York to record *Fever In, Fever Out*—and you savor the influence that steams from both cities in this album. Daniel Lanois's insane genius aids in producing a slickly-effected Luscious Jackson vision. The album is a musical docu-drama, filled with the emotion of possibly the two greatest cities on Earth. *Fever In, Fever Out* is a timeless work, a pure piece of listening brilliance. (O'Malley)

**OMC:** *How Bizarre* (Polygram) Presumably, being confined to either a full body cast or an oxygen tent prevented you from doing something more interesting, but if you were watching MuchMusic recently, you may have caught New Zealand's OMC on *Clip Trip* not too long ago. The title track is representative of much of the album's content, a strangely Tex-Mex sound, crossed with a certain flavour of heavy rhyming a la Cypress Hill; kind of a cross between Los Lobos and Delinquent Habits. The drums don't sound much like they're in "real time," but surely, we're now quibbling over a small

point, no? Can you not enjoy a Latin-via-New Zealand dancing groove for what it is? You can? Good for you! (Shaw)

**THE ASEXUALS:** *Fitzjoy* (Cargo) The Asexuals have been an inconsistent band for over 10 years. Through member changes and a regular metamorphosis of styles, the group has been unable to carve its niche in the music industry. Having always found the Asexuals to be solid in their songwriting, it really comes as no surprise that *Fitzjoy* is packed full of well-written songs. With this album possibly being its last, it's easily one of its best. *Fitzjoy* is a fun album and one worth owning, for any fan. (O'Malley)

**MATCHBOX 20:**  *Yourself or Someone Like You* (WEA) Matchbox 20 are a rip-off band. And whose material does it choose to pilfer? None other than the Counting Crows, that huge California band that combined frat-boy haircuts with an easy-listening sound to easily dethrone Collective Soul as the most annoying band in the world. There's no other way to describe this album than a Counting Crows knock-off. It's bad enough to be totally unoriginal. It's another thing entirely to cop shite. (Sander)

**LISA GERMANO:** *Excerpts from a Love Circus* (AAD/PolyGram) Germano's CD starts off with the interesting and simple "Baby on the Plane," which features the chanteuse's sweet voice over a music-box beat. But the rest of this record gets far too involved in the



# A REAL CANADIAN HERO

## Leslie Nielsen a northern everyman

### COVER

BY ARABY ARSLANIAN

Hmmm... Canadian legends.

A tad of an oxymoron. After all, our northern nation is so darn democratic we just don't think it's fair that people be singled out and made celebrities (unless they play hockey, go Habs!).

When a former schoolmate of actor Donald Sutherland was asked what he thought of his famous association, the man retorted in typical Canadian style and said:

"He can't be the same one. He sat behind me in math class."

Leslie Nielsen was born in Regina. His dad was a Mountie. He went to school right here in Edmonton. He even served as an aerial gunner in the Canadian Air Force.

We all know plenty of fellas with just that very biography... they're truck-drivers, farmers, accountants and average working Joes. Not a mondo movie star! How can someone like that be a famous person?

Easy. First they study at Lorne Greene's Academy of Radio Arts and migrate to the States.

Americans love Canadians and their uncanny ability to portray just that very thing... vanilla-flavored working guys. It's what Nielsen's career was built on. His first leading role was in the sci-fi schlock classic *Forbidden Planet*. He and his immovable hair quickly went on to exemplify the insipid yet highly dependable supporting roles in such films as *Tammy and the Bachelor* and *The Poseidon Adventure*. His TV stints include *Peyton Place*, *The Fugitive* and *Vegas*.

Nielsen's gift came from the fact that he was, and still is, an average working guy.

Except to his fans, that is. We know him as the irrepressible comic talent from *Airplane!* and all those *Naked Gun* movies. Deadpan is far from bland here. It's a few bricks shy of genius. Or a load.

So when this humble reviewer was told she was set to interview a real Canadian legend, I was understandably nervous. Terrified, actually. The actor was coming to town not to pull a salami out of his pants or showcase his goofy talents, but to tour a one-man play about the life of Clarence Darrow.

No banana peels. No gaunch pulls. Not even a whoopee cushion. Serious stuff.

Darrow was one of the most controversial trial lawyers in the history of the bar. He defended John T. Scopes for violating Tennessee's Anti-Evolution Law, hence the "Monkey Trial." He defended 104 accused murderers, none of whom faced the death penalty. He also championed all causes that uplifted the weak, the poor and the underprivileged, despite consternation from family, friends, the press and the public at large.

"You've got 20 minutes," the PR people said. "And every minute counts with Leslie. Don't talk too much about his movies. Don't bother him with autographs. Don't ask him about O.J. Don't gush over him. Don't be too aloof. And make SURE you pump it up and make him feel welcome."

How could you be anything but nervous with that in your brain? My palms were dripping with sweat when I felt the actor's firm handshake. He couldn't help but notice. In true



Photo: Ken Rosen

Leslie Nielsen is Canada's ultimate straight man.

Leslie Nielsen style, the first thing he did was muse over this reviewer's name like a 12-year-old.

"Agraxi? Anazi? Apaxi? Aspchaxi? Oh, Ataxi? I get it. Arraxi. Hmm. You wouldn't be from around here by any chance, would you?"

Talking to Nielsen reminds you of that kooky uncle that your parents don't like you talking to who always slips you a 20 under the table in between handkerchief tricks.

Question Number One came out without incident.

So, you're doing a stage play. Are you a theatre patron?

"I'm not really a patron, no."

Oh.

"That is to say, I am a fan as far as theatre is concerned. I like *My Fair Lady* and those incredible musicals. I'm not heavy on serious reflections. Maybe because of TV, so much of it is presented to fill a full day with insight."

So what are you doing this play for?

"That's a good question."

Thank you.

"You're welcome. I love this play. I suppose I'm a patron of the theatre as long as I'm onstage doing it."

Of course, that's not the only reason. Nielsen

feels an enormous admiration for the integrity and courage of Darrow and his ground-breaking litigation. So much so that he now owns the rights to David W. Rintels' *Darrow*, based on the biography by Irving Stone.

He even postponed doing a film to tour the show.

"The play uses excerpts from the trials, bits and pieces here and there. We see his life and times and the world he lived in and how he changed it forever. Darrow's words. He would speak eight to 12 hours to a jury over a two-day spread and he would often have that jury in tears. He had a way of the people that was immediately recognizable." Nielsen smiles. "In a way, Darrow was a one-man show."

The actor feels no fear about doing justice (pardon the pun) to such a great man. Having toured the play 10 years ago, he feels the years have made him all the more ready to create for the audience the man that was Darrow.

"I'm older, God knows. But it's always been with me. I'm freer. It's back in full bloom again, word for word. Nothing is holding me back... nothing is pushing me forward."

Oh. I guess that's a good thing

"Oh it is."

But how different is the process from screen to stage as an actor, Leslie (Did you see, I called him Leslie!)?

"In movies you have the giant screen and can do anything as subtly as you wish and it will be picked up. On stage, you have to be sure you get the audience in every single way."

"Don't you think you could have planned this tour a little better? I mean, look outside. It's evil. You're doing a play in the middle of a blizzard!"

"It may be an error in judgement," he laughs. "But this is how I know this country. You come back to memories. I spent my younger years here..."

And with that, he looks out the window, almost nostalgic about the blizzard outside. But it's not the blizzard he's seeing. It's his country and the people in it.

Nielsen is a sloppy-kiss patriot and as Canadian as you can get without the toque. His brother, Erik, was this country's deputy prime minister.

"The Canadian attitude is that we have a fierce independence. And a whacko sense of humor. I mean, anywhere I go, they're all on to me immediately. Maybe it's because with this," he points to the snow outside, "we desperately needed a way to amuse ourselves. We're great and wonderful that way."

Again, typical Nielsen, praising the people who love him before he does himself. It's that very humility that packed the Macleod on the opening night of *Darrow* this Monday. The performer was showered with his countrymen's applause the minute he walked upon the stage. The tiniest gesture silenced them in an instant.

After all, he was simply there to do a show.

And Nielsen, like Darrow, a man for and of the people, received a long and genuine standing ovation for his labors.

Another hometown boy made good. ●

### The missing link between Lorne Greene and Jim Carrey

In 1980, when Leslie Nielsen agreed to make fun of his blandly authoritative persona by playing a doctor fond of slapping hysterical airline passengers in the hugely successful disaster-movie spoof *Airplane!*, he probably had no idea he was altering the course of history. Okay, maybe not history, but you get the gist. Not only did the stab at self-parody reinvigorate a moribund career—Nielsen has since become the bankably professional deadpan boob in movies like *The Naked Gun* series, *Dracula: Dead and Loving It* and *Spy Hard*—he effectively established a link between two noble Canadian popcult traditions: the Bland Authority Figure and the Postmodern Popcult Parodist. In other words, by vaulting from straight to spoof, by making plain the cultural connection between playing the boss and playing the foo, he traversed a pathway linking Pa Cartwright to Ace Ventura. A Canadian popcult pioneer.

(From "Leslie Nielsen Dumbs Down: The Case for a Canadian Hero" in *Mondo Canuck: A Canadian Pop Culture Odyssey*, by Geoff Pevere and Greig Dymond, Prentice-Hall Canada, Scarborough, Ont., 1996)

**Darrow**  
Citadel Theatre  
Nov. 18-23



# Schmidt play explores war-time era

**THEATRE**  
BY ARAZI  
ARSLANIAN

*PreVIEW*

Remember those dances back in junior high? Masses of us would park by the back wall with our girlfriends, trying desperately to look nonchalant when all we really wanted was some gorgeous guy to grab us by the waist and sweep us onto the dance floor. In between trips to the concession stand we'd dream of chance encounters, the exchange of promise rings, maybe a romp in the hay or two...

Aah. Juvenilia.  
Now imagine that very same dance only with three times as many girls... all just as lonely and twice as horny. Only the boys are either old, nearsighted, flat-footed, sickly or toddlers.

It's the Second World War, and the boys are in the army now, fighting off Hitler's minions. As the male population became a shadow of its former self, women were stuck holding the bag.

And the wrench.  
And the riveting gun.  
And the bulk of manual industry.

But Jeez Louise fellas, doesn't a girl deserve a good time just the

same?

*Tenderfeet*, the latest from the Unconscious Collective and super-scribe Trevor Schmidt, takes a snapshot of three such lonely ladies.

"Patti is a good-girl Catholic," says actor Leslie Wilson. "She's not really socially all that able and tends to run off at the mouth. She like the hostess for this and feels responsible for everybody."

"Rose's history is that she's a fast and loose kinda gal," chimes Angela Flatekval of her character. "That's her way of getting a man... the sex... but what happens when they get the sex?"

I dunno. What?

"They leave."

Assholes.

Now it's time for Sophie Lees' turn. She describes Gwen as "un-attractive and really feels that is she is in fact that way. She hasn't much experience with men and there's a lot of defensiveness about that."

The action takes place in a dance hall where all three are looking for Mr. Right. That man? A certain young stud named Tommy (Ian Horobin), the best-looking chap in the joint. Actually, he's the ONLY good-looking chap in the joint.

"We all believe that he's the one, Mr. Perfect. And we impose

our fantasies of what we'd like from him," Flatekval says. "We all dance with him and we all think he's right for us."

That's when the claws come out! So who gets him?

"The play doesn't answer those questions," Lees insists. "It's a breaking down of that kind of fantasy world to see what's really there."

*Tenderfeet* is less about disillusionment then it is about the reaching for a dream... especially love. How many times have we seen that one girl at the dance who seems to have everything? Charm? Looks? Talent? Rebecca Benson is Evelyn, the ultimate woman and headline singer at the club. Feel free to hate her for it, just as Patti, Rose and Evelyn do. Lord knows you'd like those people to get really fat and lose all their teeth.

At least I would.

Lees, along with director Vanessa Porteus, does not think this is simply a CHICK-play, however.

"The nostalgia and the romance transcends all that. Just sit back and enjoy, laugh, cry. It's a fun show."

**Tenderfeet**  
Catalyst Theatre  
Nov. 27-Dec. 1

# Hostage captures Behan's Irish soul

**THEATRE**

BY ARAZI WELLS

On St. Patrick's Day, people around the world celebrate all things Irish. Festivities might include Irish music, Irish whiskey or even a good old-fashioned hostage taking.

If you can't wait until March 17 to be part of the fun, catch up with the Celts at *The Hostage*, being presented by the graduating class of Grant MacEwan Community College.

Brendan Behan, a former IRA member, wrote *The Hostage* in 1959. Set in a Dublin whorehouse, the play tells the story of an English soldier taken hostage as a retaliatory measure for the threatened execution of a captured IRA officer.

Pinning down a description of the script gives director Ken Brown more difficulty than he would have catching a leprechaun.

He tries: "Weird, Behanesque, satirical, ironical, bittersweet." He offers: "Musical, stand-up, realistic drama." Finally: "A wonderful mirror into the Irish soul."

Whatever it is, expect more than a history lesson. Brown says Behan writes with the wit and humour typically associated with the Irish. The script is packed with irony, jokes and enough one-liners to make more than only Irish eyes smile.

Not is this play a piece of IRA propaganda. Behan, who spent two years in prison after drunkenly shooting an English police officer, shows no sympathy for the Catholic group, portraying the IRA officer in the script as "humourless and visionless," according to Brown.

This is the third production of *The Hostage* to be staged in Edmonton in Brown's memory. In 1981, it was presented by the BFA students at the U of A.

Brown believes there is something about this script appealing to those in charge of choosing scripts for theatre students.

"It is a big cast, and there are a lot of great parts," explains Brown. One such plum role is the operator of the whorehouse, an insane old Englishman.

"Delusionally convinced he is still fighting the 1916 uprising," says Brown.

The cast of 14 will sing and jig their way through the play, with the help of a kicking live band. Although Behan's script calls for piano accompaniment, Brown could not resist getting in on the action and putting himself in a band. Brown and other local musicians, such as Jay Kuchinsky, (a regular fiddling fixture at Strathcona Market), will provide accompaniment with accordion, mandolin, guitar, drums, banjo and more. Musical styles will range from traditional Irish folk music to "Sham-Rock." The band will be visible to the audience, and will even interact with the actors on stage.

If you're Irish, or even just Irish one day a year, *The Hostage* will surely hold you captive.

**The Hostage**  
GMCC Jasper Place Campus  
Nov. 27-Dec. 1

**Street Vue**  
Ilv Kledvne Radney

Doreen Lesperance, fundraiser/researcher for the Bissell Centre is putting the call out for donations and consignments for their mid-December sale at Westmount Mall. Working with her to help select and track down artwork is Shane Uselman of the Boyle Street Co-op. All of this is to help support *Our Voice* vendors (who pay for those papers before they get to the street corner, so don't be cheap). Among those confirmed are inner city artist Henri Letendre, *Our Voice* vendor Sharron Cullen, and general supporter Andrea Belke. You have until Nov. 29 to get your act together on this one people.

Was yakking with Chris Dodd the other day. He's the young man who didn't let the fact that he was completely deaf get in the way of performing in Brad Fraser's *From Night Of the Living Dead* for the Citadel's Teen Festival of the Arts several years ago. Did he sing? Why yes! Did he dance? Why yes! And that propelled him to the U of A for a BA where he became the first

totally deaf person in the program's history. My, my... it amazes me that in 1996 we can still have firsts like this one. Anyhow, last year Chris worked on the CD ROM of King Lear that was shot for the BBC (So did folks like Jim Defelice, Andrea Rabinovitch, Darrin Hagen, and Maralyn Ryan, who, incidentally, played Lear). This year he's continuing his work on *Lear* by directing an excerpt done in the style of Deaf Theatre. This time Jim Defelice, actor Jay Smith and dancer Mary Stevenson are among those who will be working with him. Pretty cool, huh?

Many of you, especially those who are members of I.A.T.S.E., will know Rob Broderson. For those who don't, he's a technician in town who has worked on some of the coolest and most bizarre projects here. Rob let us know that he is now back from his tour of China with Ballet North. "The show went over very well and we have been invited back next year. If we go back I am going to have to learn a bit more of the language besides the few words I need to know how to get beer." I'm going to have to have a little conversation with this guy—hope he's not representing Edmonton with booze on his breath.



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# Belke's play an absurd gem

**THEATRE**  
BY ANAKI ALEXANDER

**ReVUE**

The audience was small for David Belke's Blackpool and Parrish Sunday night. The cast didn't seem to notice, though. They were there to do a show—a damn funny one at that, and come hell or high water, they would make nine giggles sound like 90.

It is this most refreshing attitude that makes the Shadow Theatre Production work so well. The obvious and abundant talent of this cast is not hampered by the ego of playing only to "large" houses. These guys are here to do a job and they love it.

Now I know I got this wrong in the preview, so let me apologize upfront to dream-boat David Belke (can you tell I'm sucking up? Harry Blackpool (John Sproule) is the agent for all that is EVIL on earth (sorry!). Rachel Parrish (Coralie Cairns) is the agent for all that is GOOD (ditto!). They've been posted by their respective companies here for 5,000 years... a crap assignment on the universal scale.

So out of loneliness, boredom, or both, they agree to meet every 25 years in a private members' club. Theirs.

Page (Glen Gaston) has worked the club for the past eight years and all of a sudden, there are two guests... no four! Adam Blackpool (Jacob Banigan), Harry's son; and Parrish Junior Tiffany (April Banigan).

Apparently, the Apocalypse is scheduled for tomorrow at tea-time. Adam and Tiff get to fight it out to see which side gets to make-over the world in its own image. Problem? Neither youth is at all prepared for such an undertaking.

Talk about trainee malaise. I've never seen John Sproule do anything but a fabulous job when it comes to stage work and Blackpool and Parrish is no different. Sproule has a mean talent in doing very little to say a whole lot. His Blackpool is naughty, nihilistic and gasp! Terribly sexy. Okay, I know that's probably not how he was written. Maybe I just have a filthy mind. He's just so vocally velvety-smooth!

Not Coralie Cairns. This is my first time seeing Cairns onstage.

She was lovely, and a perfect foil to Sproule. And now for the Banigans. Both were rough around the edges, dropping a line or two, but comic timing proves genetic with this pair.

Belke's play delivers. He's a master of the absurd made common place and vice versa. How many ways can you say funny? Hilarious? Knee-slapping? Sinus-clearing? Asthma inducing? There are few plays worth waiting 20 minutes for a bus in the cold without a hat on. Blackpool and Parrish reminded me why I love theatre and why it's worth seeing.

But I'm going to go out on a limb here. Why? Because I feel like sharing.

Glen Gaston has the sexiest ears I've ever seen on a man. If you have an ear fetish like myself, you'll have conniptions of ecstasy over Cairns' comic.. herm.. manipulation of them in Act Two.

'Nuff said.

**Blackpool and Parrish**  
**Vortex**  
**Closes Dec. 1**

a couple of friends and i  
were driving down the fag  
when we noticed there

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**V**

# Students tackle Stoppard standard

**THEATRE**  
BY ANAKI ALEXANDER

**ReVUE**

The true delight of a Tom Stoppard play is its ability to converse complex ideas.

Stoppard plays with language in such a way that simply listening to it spoken aloud is treat enough. In a world anchored by pandering to the lowest common denominator and talking down to the audiences, this wayward English playwright is so bold as to speak of such things as complex geometry and iterated algorithms with as much the soul of a poet as he would a rose.

*Arcadia*, one of his most challenging pieces, made its way via the Third Year BFA Acting Program at the Timms Centre this week.

And what a challenge indeed.

Set in a large country home in Derbyshire, the action floats from the early 1800s to the present. The former timeline introduces us to the original owners of the estate including Thomasina Coverly (Yashoda Ranganathan), a brilliant young woman and unknown pioneer of branched mathematics. Her tutor Septimus Hodge (Patrick Howarth) is the only man capable of harnessing her intellect, perhaps due to his all-too-human frailties of jealousy, lust and cruel delight in toying with those much less clever than himself.

The latter timeline greets us with the descendants of the Coverlys and the two visiting scholars both damn determined to outdo the other and unravel the mystery of the house and its supposed Byron connection. Was there a hermit? If so, who was he? Did Byron visit the estate? And if so, did he kill a competitor in a duel there? Was the death of Thomasina on the night of her 17th birthday just an accident?

All in all, the script is as intriguing as any murder mystery... the fact that we the audience know the postulating of the present-day scholars is horribly incorrect does add a certain black humour. Stoppard in fact mocks his very own circle, that of the intelligencia, who seem throughout the play to come up with any theory simply to be the first one published. What is neglected in the scuffle, however, is the humanity of

these long-dead aristocrats.

This is a meaty play. It is a play of ideas and how they are mutilated by ambition.

The set (Lee Livingstone) was simple and transcendent, creating a universal playing space for both timelines without visual interruption.

But this show was, in this reviewer's opinion, an inappropriate choice for such a young cast. That is not to say these people aren't talented. Carrie Thiel is charming and wonderfully decadent as Lady Croom. As a performer she commands focus simply by smiling or entering the room.

Patrick Howarth, too, as Septimus Hodge, was very much Thiel's equal. Howarth makes the very flawed Hodge a sympathetic and almost sensuous figure, painted in melancholy. His scene with Thiel in Act Two is riveting.

As for the rest of the cast... well.

*Arcadia* is a piece of little physical action. People sit about and discuss things here... be it Thomasina cooing over the irregular geometry of a leaf or scholars Jarvis (Tara Hughes) and Nightingale (Leo Vernik) arguing over the true face of the Byron-Coverly-Hodge connection. To engage an audience in such a way requires an enormous amount of presence on the part of the performers. They must have a certain seasoning that only experience can give.

Simply put, the actors here needed to be interesting standing still.

They were not. But give them some time. Preferably far FAR away from theatre school.

My final complaint comes from the use of dialect in this play. Accents, especially ones from the United Kingdom because they are so numerous, are difficult to do. But if the decision is made to undertake such a challenge they must be consistent across the board or not done at all. For those of us in the arts who can't help but notice such things (and I have a sneaking suspicion the audience does too) it is an unnecessary and cumbersome distraction.

**Arcadia**  
**Timms Centre**  
**Closes Nov. 23**

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*By Brendan Behan*

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# E.T. mixes aliens with retro

## MUSICALS

BY AUDREY  
WEBB

PreVUE

**N**ot so very long ago, Steven Spielberg unleashed his vision of extra-terrestrial life on an unsuspecting world. Either you loved the wrinkly little E.T. or you could not wait for him to fix the damn ship and get off our planet.

Regina playwright Chris Scott brings her own vision of extra-terrestrials to the stage in the upcoming Jubilations production of the musical *E.T. Go Home*.

Scott proposes that, unlike earthlings who have evolved from monkeys (depending on whether you believe the pope or not), the inhabitants of Pluto have evolved from dogs. In Scott's world, these aliens have a litter box and have caused such destruction that the general population is on the verge of extinction.

In a last-ditch effort to save their skins, they arrive in small-town Alberta to collect enough soil to replenish their planet with the necessary minerals and nutrients. Of course, the Alberta townsfolk aren't about to give up their turf without a fight.

The show uncovers several subplots along the way. Two spinster sisters are out to marry the mayor, who is dealing with a daughter suffering from wanderlust, while the local hippie is trying to make sure everyone just gets along.

Because recent tunes have not yet reached Pluto, the cast of seven sing a few songs the entire universe knows. Musical director Van Wilmott provides the accompaniment to rock and folk classics from the '60s.

"Yeah, it's set in the present. Well, it's sort of a retro-present. Who can tell? The way kids are dressing now, it doesn't look new to me."

-Randy Apostole

The show, however, is set in the '90s.

"Yeah, it's set in the present. Well, it's sort of a retro-present. Who can tell? The way kids are dressing now, it doesn't look new to me."

So says director Randy Apostole. Right. What a drag it is getting old.

Audience participation adds to the fun at Jubilations. Audience members will not only be served their dinners by the cast, but may even be coerced into joining them on stage to sing and dance. The show is suitable for the entire family, so if you don't mind the prospect of having your kids, nieces or nephews spend the next millenium mocking you for doing a few steps from your past, take them along.

The show recently enjoyed a successful run at the Celebrations Dinner Theatre in Winnipeg and the same cast will extend the merriment into the Christmas season in Edmonton. Not all of the cast will feel like strangers in a strange land, however. Home-grown talent includes Dean Galloway, Debbie Plaquin, Angela Pagano and Kevin Dabbs.

**E.T. Go Home**  
Jubilations Dinner Theatre  
Nov. 22-Feb. 2

# You should be dancin'

DANCE  
BY LARISA  
KANTIR

PreVUE

**O**K, all you Fred Astaire/Baryshnikov/Martha Graham wannabes, here's your chance to polish up your dancing shoes, have fun and support a great cause. It's the second AIDS Dance for Life, a day filled with drop-in dance classes for whatever tickles your fancy.

All you do is have friends, fam-

ily and co-workers support your venture by pledging money (which all goes to the AIDS Network).

Raise at least \$40 for each class you'd like to take, send in your registration form and limber up!

"Participants can choose from Belly Dancing, Tango, Jive, Country Two Stepping, Stage Fighting, Flamenco, Hip Hop, East Indian, Sacred Circle and, of course, Ballet, Jazz, Tap and Modern," says events coordinator Lisa Pasin-Linklater. "The day is geared towards begin-

ners and novices as it's a chance to explore dance. For advanced dancers, it's a great opportunity to try different dance forms while non-dancers have an opportunity to see what dance forms are available."


Dance for Life was created in 1994 by local dancer and go-getter Mary Stevenson as a tribute to a fellow dancer downed by the horrible disease. Although the event was very successful, the amount of work was overwhelming for one person to oversee. Realizing what a wonderful event it was, the AIDS Network took it over this year and hopes to make an annual day of dance.

"We're expecting over 400 people to register, raising \$7,000 to \$10,000," continues Pasin-Linklater.

To participate in the event on World AIDS Day, pre-register by calling the AIDS Network at 488-5742 or drop by the office at #201. 11456 Jasper Avenue to pick up a detailed schedule, teacher bios and a pledge form. Collect your pledges and fax or phone the amount in. All it takes is \$40 per class and if you raise \$80, you receive a nifty t-shirt. If you raise \$120 or more, you could win a weekend getaway for two to Vancouver and a \$100 gift certificate from Eaton Centre while the hustlers who score pledges of \$250 may be taking home a Camcorder.

A smorgasbord of dance, great teachers, tons o' fun, cool partying gifts and helping fight AIDS... what are you waiting for? You should be dancing! Pre-register for this event.

**AIDS Dance for Life**  
Dec. 1



## BLACKPOOL & PARRISH

written by David Belke  
directed by John Hudson  
starring  
April Banigan, Jacob Banigan,  
Coralie Cairns, Glen Gaston,  
and John Sproule  
designed by David Belke  
stage manager Michelle Chan

Vancouver Theatre  
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"Good with fun" - CBC

"Deliciously good" - The Edmonton Sun

"Detonates laughs like dynamite" - The Edmonton Journal





# Sondheim's musical given royal treatment

**THEATRE**  
**ARAXI**  
**ARSLANIAN**

**ReVUE**

There are a lot of people who hate musicals. They also hate puppies, warm blankets, chocolate and a good ol' fashioned sob or two when you think the bad guy's going to win.

Poob-poob! They say. No musicals for me, chum. I toil only with the true masters. Chekhov, Ibsen, Shakespeare and, yes, perhaps some Neil Simon when I let my hair down...but musicals? How gauche.

It is true that a lot of musicals are hard to swallow. They tend to have a lot of folks bursting into song for no apparent reason. Love is lost and won and lost and won and sung about and danced over and it all wraps up nicely at the end. How convenient.

Do you ever notice that musicals are never written about women who aren't stunning or gorgeous or charming or white or a size six? And the men, well...it's no wonder straight guys avoid the medium. They're either intimidated by the alpha-male heroes or the distinctly faggy gang-bangers in *West Side Story*.

So what's a politically sentient adult supposed to do for entertainment these days?

The name's Sondheim. Stephen Sondheim.

Pieces such as *Sweeney Todd*, *Into The Woods* and *A Little Night Music* have made the man a success with their adult humor, passion and themes. Sondheim doesn't wrap it all nicely at the end because he knows, like we know that life isn't fair. That doesn't mean it isn't art—and why not put it to music?

*Merrily We Roll Along* takes us on the life-journey of three friends... Franklin Shepard (Tony Sharkey) is a Hollywood-cum-broadway composer with two failed marriages, a son he neglects and a bevy of shallow suck-ups as his entourage. Mary Flynn (Jocelyn Ahalt) is one-hit-wonder novelist with a drinking problem as mean as her mouth. Charlie Kringas (Damien Atkins) is the only healthy one in the bunch with a happy family and a Pulitzer Prize.

Gee, you may wonder, how the heck did these guys ever become friends? This is the genius of the piece...as the action progresses we go back in time year after year. From alienation we go to the last big fight, from the last big fight we go to dealing with success, from dealing with success we see the first success...along with weddings, children and adultery. Each new scene is tempered with the knowledge of the outcome and its bitter irony. The piece ends with a

pact the three make as youths to remain friends forever.

Sharkey is the touchstone of the production as Shepard, the eye of the storm to whom the question is asked *How Did You Get Here? What Was The Moment?* Hind-sight being 20/20 Sharkey is consistent and spot-on...an amazing feat when you consider he has to be the same character shaped by the turmoil of 19 years. I cannot tell you how much I appreciate his lack of stage tricks to convey age, he was simple and honest and CLEAN.

Ahalt should be given a gold medal for her vocal gymnastics in this musical. If there's one thing Sondheim is not, it's easy. Her songs are some of the most challenging, but she makes it look like child's play. Her read as Mary from bitter drunk to bright-eyed hopeful is heartbreaking, especially when you consider her character's longing for Franklin...who, of course, never notices her.

Prick.

Damien Atkins has got to be on some sort of stimulant...either that

or he's a superhero. Watching him crack-it in his show-stopper "Franklin Shepard Inc." (the big-fight song) had me marvelling at his oxygen intake. His energy, talent and charm will have you wishing you could just slip off your wedding band and...

Herm! Where was I?

Other stand-outs here include Lisa De Witt as Wife #1 Beth and the incomparable Sandra-Leigh Page puts the broad in Broadway as Wife #2 and diva Gussie. FABULOUS!

The show is full of youth and verve, with upbeat choreography by Cindy Kerr and kick-ass musical direction by Liz Han-Andrew.

Alas...if only things could be perfect. The chorus in *Merrily We Roll Along* was a distraction. Though primarily made up of energized performers with great pitch and co-ordination, all their hard work was destroyed by two very VERY weak links in the chain. ●

**Merrily We Roll Along**  
**Kaasa**  
**Closes Nov. 24**

# Theatre Notes

**BROUGHT TO YOUR ATTENTION**  
**BY ARAXI ARSLANIAN**

If there's one thing we need to train our audiences for, it's a greater tolerance for winter viewing. Support your local theatre...brave a blizzard!

And now for the latest and greatest from the Icicle City:

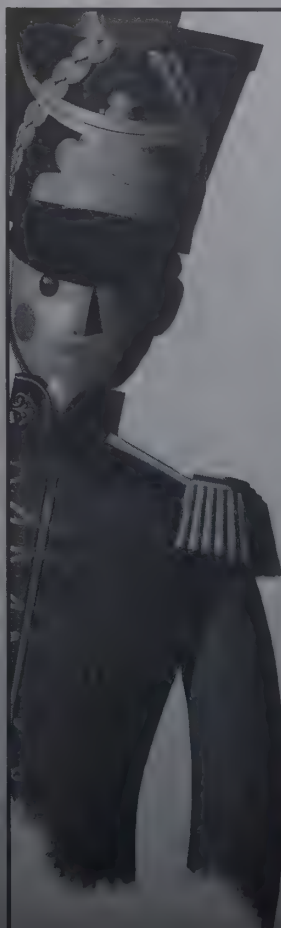
The indoor prison imposed by the cold induces creativity... I mean, what the hell else is there to do? If you've been madly tapping your keyboard of late, The Walterdale Theatre's Third Annual Playwrights' Workshop may be just the validation you need. But whoa, Brad Fraser! Don't you stick your mug in this event, pal. Only novice playwrights are eligible. Three lucky scribes will be chosen to endure an 11-week workshop. Yikes. Not for the timid, but no previous experience is necessary. Send an outline, plot synopsis, or basic concept of your project along with a cover letter by Dec. 6. Address to: Playwright's Workshop, Walterdale Playhouse, 10322-83rd Avenue, Edmonton, AB, T6E 5C3.

And who do think is gonna do all that reading aloud, anyway? Stu-

dent actors are also being called to tread the workshop boards three times a week for five weeks. Experience is not necessary, and you'll even have a drama coach to help you along! In the Christmas Spirit, the Walterdale welcomes theatre-lovers of all ages, shapes, sizes, creeds and colors (homosapiens only). Submit your letter of interest along with a \$20 fee by Dec. 20th. For more info call Andrea at 438-4648

The kooky kids from The Unconscious Collective would like the masses to know that their new production *Tenderfeet*, while it will be performed at the Catalyst space (8529 - 103rd St.) Nov. 27th-Dec. 1st, it is not, I repeat NOT performed by the Catalyst Theatre. 452-0001 is the Unconscious Collective's nerve center, that's the place to call for tickets *Capice?*

Uh to! Send your theatre-related news to me at by fax at 426-2889, e-mail at <http://www.ccinet.ab.ca/vue>, snail-mail or in person at #307 - 10080 Jasper Avenue, T5J 1V9 or call 426-1996. Remember, if you don't mark it THEATRENOTES: ATTN: ARAXI it'll all wind up on Ron Garb's desk only to die in obscurity.



Principal Production Underwriter



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Regina Leader Post

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# E-town Eateries

Vue Listings: Deliver to #307, 10080 Jasper Ave or fax to 426-2889

## BAKERIES

**Skopek's Bake Shop** (10115-104 St.) High on taste, high on life. Come ganache your teeth. Open 8 a.m.-5 p.m. Mon.-Fri.

## BISTROS

**Manor Café** (10109-125 St.) Remarkable location, flavor and service. Great prices on dishes from around the world. Kitchen open until 2 a.m. on weekends.

## CAJUN

**Cajun House** (7 St. Anne St., St. Albert) Worth the drive to sample some of the best jambalaya and gumbo in the province.  
**Da De O** (10548-82 Ave.) Funky-style restaurant in an old-style diner on Whyte Ave.  
**Louisiana Purchase** (10320-111 St.) Higher-end style of cooking from the Bayou and great atmosphere.

## CANADIAN

**Applebee's** (13006-50 St. and 10338-109 St.) Their diverse, 60-item menu is revised twice a year and is tailored to local tastes and appeals to all ages. Whether you want something fresh, cool, spicy or sizzlin' hot, we have just the entrée to satisfy your appetite.  
**Barb and Ernie's** (9906-72 Ave.) One of the best mom and pop operations in the city.  
**Billiards Club** (2-fl.-10505-82 Ave.) Rack 'em up and chow down, with heaps of burgers and mugs of ale.  
**Bones** (10220-103 St.) Known as the place for ribs—on the Boardwalk.  
**David's** (8407 Argyle Road) Specializing in Alberta beef dishes on the south side of town.

**The Garage Burger Bar and Grill** (10242-106 St.) The best homemade burgers with daily lunch specials at student-friendly prices.

**The Grinder** (10957-124 St.) For a casual lunch or fine dining experience, we've been one of Edmonton's favorite restaurants for over 17 years.

**High Level Diner** (10912-88 Ave.) Wholesome and health-conscious—known for their tasty hummous and veggie burgers.

**Keegan's** (8709-109 St.) At any hour, the last word in Huevos Rancheros.

**Rosie's Bar and Grill** (10604-101 St.) Nothing fancy, but sensible home cooking without the frills.

**Turtle Creek Café** (8404-109 St.) Continental-style bistro with good variety of dishes—pizza, stir-fries, pasta and more.

**Von's Steak and Fish House** (10309-81 Ave.) Alberta beef at its best and great seafood, too.

**Zac's Place Café and Pub** (Frt. 9855-76 Ave.) Featuring their famous ultimate burger and all-day breakfasts.

## CHINESE

**Man's Café** (12520-118 Ave.) A super stop for a variety of tasty treats. Make sure to try the Oriental stir-fry.

## DELICATESSENS

**Hello Deli** (10725-124 St.) Scrumptious sandwiches and all that jazz.

## EAST INDIAN

**New Asian Village** (10143 Saskatchewan Dr.) Cooking at its best from the subcontinent with a great panoramic river valley view.  
**Mr. Samosa** (9630-142 St.) A

creative East Indian snack shop known for their samosas. The bakery specializes in chevro, ghantia, samosas, Valeloi, samoso perr and rotti.

## FRENCH

**Claude's On the River** (9797 Jasper Ave.) A legend in French cuisine.

**The Creperie** (10220-103 St.) Romantic ambience highlights the best crepes in town.

**Normand's** (11639A-Jasper Ave.) Fine cooking with a good selection of wild game—Sunday brunch is excellent.

## GERMAN

**The Mill Gasthaus** (8101-101 St.) Hearty restaurant with all the classic dishes.

## ITALIAN

**Bruno's Italian Restaurant** (9914-89 Ave.) Quiet, family-style dining and one of Edmonton's best-kept secrets.

**Chianti** (10501-82 Ave.) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town.

**Fiore Cantina Italiana** (8715-109 St.) Good, affordable, restaurant off campus.

**Giovanni's Restaurant** (10130-107 St.) Delicious cuisine for a song—featuring Giovanni himself when he breaks into a heart-stopping aria.

**Il Nido Café** (upstairs, 10309-81 Ave., 433-2655) Trattoria-style lunches in Old Strathcona. Appetizing full-course evening menu.

**Il Portico** (10012-107 St.) Trendy downtown restaurant with fresh, imaginative dishes.

**La Casa Ticino** (8327-112 St.) Located in a great old house just north of College Plaza, offers fine dishes.

**Rigoletto's Café** (10044-101A Ave.) Italian/continental spot on Rice Howard Way—lunch, dinner or late snacks.

**Sorrentino's** (10844-95 St.) In the heart of Little Italy, serves delicious authentic Italian fare.

**The Old Spaghetti Factory** (10220-103 St.) Heaping plates of spaghetti served with their patented thick, tasty sauce.

**Tony Roma's** (11730-Jasper Ave.) Great barbecue chicken and ribs with lots of food on your plate.

**Zenari's on 1st** (10117-101 St.) Humble, artsy hangout with appetizing combinations of soup, sandwiches and pasta.

## JAPANESE

**Furasato** (10012-82 Ave.) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun.

# Saigon offers top-class Asian fare

## FOOD

BY PHILIPPE REMON

Here's another location that has had its share of tenants.

The Saigon Terrace is right next door to Normand's, across from the now-defunct Don Cherry's on Jasper and 116 St. I remember many attempts to make a restaurant work at this spot.

From Sergio's to Smokey Joe's, it seemed the building was doomed—and, after multiple low-budget venture attempts, in dire need of renovations.

That's when the new owners came into the picture and decided to do it right. They gutted the place completely and started from scratch.

What used to be a grease pit with old Joe screaming from across the room to one of his siblings is now the Saigon Terrace, a tastefully-decorated room with the sounds of an automated baby grand piano playing classical favorites.

The room is just peachy, literally: peachy beige ceilings with peachy brown highlights. Art framed in peach and furniture in (you guessed it) peach tones. Now, can you explain the in-your-face purple awnings surrounding the building outside? It attracts people, I guess—and it seems to be

working just fine.

This comfy little Vietnamese restaurant is jam-packed at lunchtimes and is doing pretty well in the evenings, too. The menu consists of the usual mixture of Cantonese, Mandarin and Vietnamese cuisine.

To get a variety of dishes, we select one of their combination dinners—an order of spring rolls and the shrimp with lemongrass.

The spring rolls are very delicate and flavorful—crisp and not greasy at all. The tasty prawns in lemongrass have a little bit of a kick, thanks to the spicy coconut sauce, and are served on a huge bed of vermicelli and vegetables.

The combination dinner is a treat: plum and meaty wontons with a light broth, a tender slice of beef and breast of chicken in lemongrass sauce and juicy, skewered shrimp in a sweet honey satay sauce.

We wrap things up with yummy Vietnamese coffees we had pre-ordered; they take about 10 minutes to filter through.

The total bill with coffees and Chinese tea is under \$36—Mozart included.

**Saigon Terrace**  
11607 Jasper Ave.  
488-8383

**Mikado** (10651-116 St.) The oldest Japanese restaurant in Edmonton for a good reason. **Osaka** (10511-82 Ave.) Good, affordable sushi and other authentic specialties on Whyte Ave.

## KOREAN

**Bul-Go-Gi House** (8813-92 St.) Traditional eastern flavors expertly created just west of Bonnie Doon.

## MEDITERRANEAN

**One Thousand and One Nights** (10018-105 St.) Dance day or night, friendly service, excellent cuisine, chefs with international experience.

## MEXICAN

**Julio's Barrio** (10450-82 Ave.) Hearty dishes in a trendy neighborhood, perfect for your next siesta.

## PASTRY

**Pastel's Featuring Grabba Jabba** (10665 Jasper Ave.) Fresh pastry and excellent coffee.

## PERSIAN

**Persian House** (9008 Jasper Ave.) Authentic Persian dishes include beef soltani, shish kebabs, kobideh and ghormeh sabzi. Delicious daily specials. Eat in, take out or delivery.

## PIZZA

**Andantino's** (10111-124 St.)

Pizza so good, it'll last until morning.

**Stone Age Wood Fired Food** (10338-81 Ave.) Don't let the industrial atmosphere fool you. Pizza served the traditional way.

**Funky Pickle** (10441-82 Ave.) Neatly tucked away on Whyte, offers tasty slices every time.

## SEAFOOD

**Joey's Only** (11521-104 Ave.) Fish and chips galore—at an affordable price.  
**Thomas' Fishermen's Grotto** (9624-76 Ave.) Award-winning restaurant serves all the pleasures of the sea from a quaint neighborhood location.

**Sir Winston's Authentic Fish & Chips** (10415-51 Ave.) The true taste of England's fresh battered cooking while you wait!

## THAI

**The King and I** (10160-82 Ave.) Amazing selection of dishes—spicy and flavorful. Good enough for Rolling Stones' Ron Wood.

## VIETNAMESE

**Bach Dang** (7908-104 St.) Great little noodle house in old Strathcona.

## UKRAINIAN

**Pyrogy House** (12510-118 Ave.) Pyrogies and cabbage rolls—just like Baba used to make.

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# Bugs makes a b-ball comeback

FILM

BY RUSSELL MULVEY

ReVUE

**B**ugs Bunny is finally back. The star of numerous films in the '40s and '50s, Bugs Bunny became enormously popular when his work was shown on TV in the '60s and '70s.

He did do a couple of lame shorts in the late '80s but they lack the insightful humour and cutting wit of his previous work.

*Space Jam* is a feature length film starring Bugs Bunny and it is funny, insightful, cutting and retains the ironic sensibility of his previous work. It does star Michael Jordan as himself and unfortunately he is quite two-dimensional.

*Space Jam* explains why Michael Jordan (a famous basketball player) decided to return to professional basketball and rejoin the Chicago Bulls (a famous basketball team) after retiring at the peak of his career.

Apparently, a group of alien 'toons from an outer space Disneyland came to earth to kidnap the stars of the *Looney Toons*, Bugs, Daffy Duck, Porky Pig, the Roadrunner et al.

The outer space Disneyland is not much fun and by kidnapping the Toons, the aliens hope to revitalize it.

The *Looney Toons* vigorously oppose the idea of Disneyland (outerspace type or otherwise) and propose a contest. If they lose they go quietly, if they win the aliens never bother them again.

The contest they propose is a basketball game, since the aliens are short and uncoordinated. The aliens agree and promptly go off and steal the size and skills of several NBA players.

Bugs responds by promptly talking Michael Jordan out of retirement and a truly entertaining basketball game is played.

Most of the 'toons are magnificent. Daffy Duck is easily the best sidekick to come out of Hollywood, more than capable of holding his own but sparking when playing aside his long time buddy, Bugs.

Elmer Fudd and Yosemite Sam are there, in particular with a momentary but hilarious spoof of *Pulp Fiction*.

The film slows down considerably when showing the travails of the basketball stars whose skills had been stolen. It would have been better to have had more animated

characters play the basketball stars rather than have them play themselves. Bill Murray puts in an appearance and fits right in.

The film is very funny, taking quite a few shots at their main cartoon competitors. (At one point Daffy suggests that a good name for their new basketball team would be the the Ducks and Bugs replies: "What sort of Mickey Mouse outfit would name a team the Ducks?")

*Space Jam* is fun for the whole family but it is very much like the original *Looney Toons* which means that you need to be paying attention all the time or you will miss one of the jokes.

In that sense, *Space Jam* is quite different from most films that fall into the "fun for the whole family" genre but still it is fun.

And it is great to see Bugs Bunny back up to form. More than any other character who has come out of Hollywood—John Wayne, Clint Eastwood, Arnold Schwarzenegger—Bugs Bunny typifies what is great about the American movie industry.

**Space Jam**  
**Famous Players**  
**Daffy**



Michael Jordan dunks.

## Docu-drama recounts mine blow-up

TELEVISION

BY KIM DICIN

PreVUE

If the CBC keeps this up, it's going to put itself in the position of having to live up to its former successes.

Considering how well *Giant Mine* conveys the emotions and stakes involved in the 1992 mining strike in Yellowknife, a dispute which culminated in a bomb exploding in a mine shaft on Sept. 18, 1992—killing nine miners, this may not be an easy task.

The story revolves around the labor dispute involving the Canadian Association of Smelter and Allied Workers union (CASAW) and Royal Oak Mines (the owner of Giant Mines) owner, Peggy White. The tale begins on the last day of work and finishes shortly after the tragic explosion.

Written by journalist Martin O'Malley (*Globe and Mail*, *Toronto Star*) and screenplay writer John Hunter (*The Grey Fox*, *Blood & Guts*), *Giant Mine* is founded on facts but revolves around human sentiment. The two present the issues and proceed to demonstrate how it affects several of the individuals involved.

The central character, Jim O'Neil, played by Peter Outerbridge (*The Michelle Apartments*, *Cool Runnings*), is caught between supporting an ideal he believes in and looking out for the interests of himself, his family and his co-workers. His performance serves as a central focal point, letting the viewer into all sides as O'Neil interacts with them.

Also crucial to the movie are Alberta Watson (*Hackers*, *Spanking the Monkey*) as Peggy White and Thomas Mitchell (*Another Stakeout*, *Street Legal*) as O'Neil's best friend Chris Neil. Each performer is able to develop characters which balance between being self-interested bastards and humans who have other people's best interests at heart.

The screenwriters could have chosen to attack the issue as a documentary. Although a two hour fast-fest would of been educating, the docu-drama style allows you a ringside seat to how high emotions ran during the strike. The authors bring you right into the middle of tension and screaming. In one scene, the son of a scab, is forced onto the ground and repeatedly kicked by other children. The film does well to show how friend turned against friend. Humanity is pushed aside under the concept of standing up for the right side.

Language in the production gets rather coarse at times, but helps to fuel the intensity of the situation. Miners speak like one would expect individuals who live in a small town would spend a good amount of time under tons of rock. The vocabulary isn't cleaned up, so these guys come across as men's men instead of thespians. Also a sequence at the beginning where we bear witness to bare butts after a shower, enables one to integrate themselves with the regular routine.

Still, since it's airing on a Sunday night, parents should be wary. ●

**Giant Mine**  
Sunday Dec. 8, 8 p.m.-10 p.m.  
CBC

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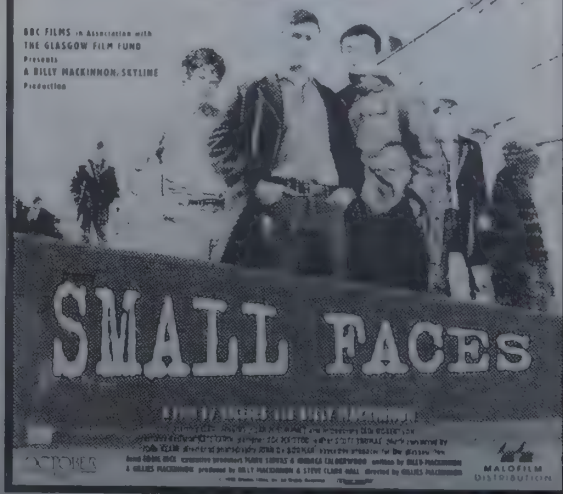
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Bruce Dierke THE NEW YORKER

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Theresa Adams NEW YORK POST  
Laura Varnier BOSTON HERALD  
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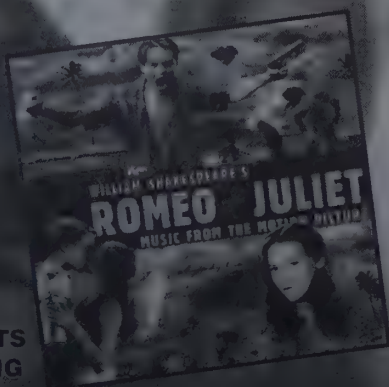


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"Kirk and Riker get the goddess Philana and Troi. Look at what Paramount saddles ME with."

# First Contact movie event of the year

GEEKDOM  
BY STARFLEET  
STAFF

PreVUE

On November 22, 1996, *Star Trek: First Contact* hits the major market. Fans of the pop culture phenomenon are best described as a rabid cult.

With this predisposition in their collective blood, it's easy to predict the new film will be judged against the standards of what has come before.

With seven previous films, *First Contact* has a lot to live up to (or down) to. How is it likely to compare?

*Star Trek: The Motion Picture*. Yes this is the film which reunited the original cast but it's thin on plot and characterization. The emotional turmoil Picard feels in the new film should have no problems photon torpedoing this one into space dust.

*Star Trek II: The Wrath Of Khan*. Probably the toughest competitor. The second film had all the ingredients the fans drool for. Appearances by old foes, a strong captain and a heavy disregard for the Prime Directive. However, the new film also has this. Should be a struggle as classic as Kirk fighting Spock in "Amok Time."

*Star Trek III: The Search for Spock*. Although it had some strong moments the new release promises far more things blowing up. Plus it capitalizes on a trend started by the third movie. It introduces a new Enterprise. *Contact* should embarrass this project.

*Star Trek IV: The Voyage Home*. *Trek IV* was made for people who thought the Tribbles were cute. The new film offers no cuteness factor but this is a harsh new world. Trekkies are demanding shots of Picard taking on his old enemies, the Borg—

not some environmental speech about a whale. If there are any saps in the crowd, Data's dilemmas with his emotion chip should manage to quaff those weaklings desires.

*Star Trek V: The Final Frontier*. Considering no true fans (not even Gene Roddenberry himself) accept that this film actually happened, the opening credits of *Contact* should turn V into a simpering film equivalent of Lt. Barkley.

*Star Trek VI: The Undiscovered Country*. There is nothing a devotee loves more than when *Trek* rips off other premises. VI stole liberally from Shakespeare and it had big kabooms. However, the new film includes something addicts crave

even more: the Enterprise visiting Earth. No competition.

*Star Trek: Generations*. This film offered a stock Next Generation plot—time travel. So does *Contact*. It offered a nasty nemesis. So does the new one. *Generations* had Data with new technology. *Contact* gives Geordie a new visor. Each film offers exactly the same things except two: *Generations* had a weaker story line, as it was basically concerned with handing over the reigns of power. Secondly, the new film doesn't have Shatner trying to steal the spotlight but instead depends on character interaction. *First Contact* should win this battle as well. ●

FAMOUS PLAYERS	
DIGITAL SOUND in Selected Theatres	
<b>PARAMOUNT THEATRE</b> 10233 Jasper Ave. 428-1307 <b>TREK</b> RANDOM (M) 7:00 9:45 violent scenes/coarse language throughout	<b>IMAX THEATRE</b> 29th Ave. & Calgary Trail 436-6977 <b>SPECIAL SAVINGS - \$3.00 MATINEES BEFORE 6:00 PM</b> RANDOM (M) 1:15 4:00 7:10 10:00 violent scenes/coarse language throughout SPACE JAM (Q) 12:00 2:15 4:30 6:45 9:00 SPACE JAM (Q) 12:45 3:00 5:15 7:30 9:30 LARGER THAN LIFE (PG) 1:30 3:30 SLEEPERS (M) 1:45 4:35 7:45 10:30 disturbing scenes/suitable for pre-teens RANDOM (M) 1:45 4:35 7:45 10:30 violent scenes/coarse language throughout
<b>WESTMOUNT CTR.</b> 111 Ave. & Groat Rd. 455-8726 \$4.00 GENERAL ADMISSION \$3.00 CHILDREN & GOLDEN AGE \$1.00 THURSDAY & MATINEES RANDOM (M) Mon-Tue-Thu 7:10 10:00 Wed 10:00 violent scenes/coarse language throughout SPACE JAM (Q) 7:45 9:00 WESTMALL West Edmonton Mall 444-1242 SPACE JAM (Q) Mon Wed Thu 6:45 9:00 Tue 12:00 2:15 4:30 6:45 9:00 SLEEPERS (M) Mon Thu 7:00 10:15 Tue 2:00 7:00 10:15 Wed 10:15 disturbing scenes/suitable for pre-teens SPACE JAM (Q) Mon Wed Thu 7:00 9:30 Tue 12:45 3:00 5:15 7:30 9:30 RANDOM (M) Mon Wed Thu 7:45 Late show Mon Tue Wed Thu 10:30 Tue 1:45 4:35 7:45 violent scenes/coarse language throughout RANDOM (M) Mon Wed Thu 7:10 10:00 Tue 1:15 4:00 7:10 10:00 violent scenes/coarse language throughout	<b>LONDONDERRY</b> 137 Ave. & 66 St. 475-4555 \$7.50 GENERAL ADMISSION \$4.25 CHILDREN & GOLDEN AGE \$4.25 TUESDAYS/\$3.00 MATINEES RANDOM (M) 7:10 10:00 violent scenes/coarse language throughout SPACE JAM (Q) 6:45 9:00

BIG SCREEN! BIG SOUND!



# a MINUTE at the MOVIES by Todd James

**LARGER THAN LIFE** For a guy known for his cynicism, Bill Murray comes across as a softy, maybe even a nice guy and animal lover, in this innocuous-but-sweet story. Murray plays Jack Corcoran, a motivational speaker who can't seem to land the good gigs. Those are reserved for Anthony Robbins and Jack is not happy picking up the crumbs—taking his show (called "Get Over It") to mini-malls and rented halls. When Jack learns his father, who he never knew, recently passed on and left a substantial will, it looks as though Jack may finally get a little monetary motivation for himself. As it turns out, Jack's father was a circus clown and his inheritance is an 8,000-lb. trained elephant named Vera who has eaten up a hefty bill that's been passed down to Jack. The only way to unload the elephant is to take him across the country to the San Diego Zoo where Mo (Janeane Garofalo) desperately needs pachyderms to help re-populate the elephant numbers in Sri Lanka. Also in the bidding for Vera is a sexy but shady circus trainer (Linda Fiorentino). This isn't your usual road movie as Jack and Vera lumber across the country and make a few enemies on the journey, including Matthew McConaughey (*A Time to Kill*) as an over-the-top psychotic trucker. The laughs are small, gentle and surprisingly warm-hearted. This is a movie that may broaden Murray's appeal and could easily be enjoyed by the whole family. **[M]**

**MICHAEL COLLINS** Irish director Neil Jordan (*The Crying Game*, *Interview With The Vampire*) opens up the books and offers a lesson in Irish history that's timely and thought-provoking. It's a poignant story that puts the audience right into the tumultuous revolutionary period of the early 1900s. Liam Neeson (*Schindler's List*, *Before and After*) is a powerful presence as Michael Collins, one of the founders of the Irish Free State and a leader in the I.R.A. Collins' of unrelenting mayhem, guerrilla warfare and his ability to solidify the loyalty of Irishmen against the British makes him a formidable enemy. Stephen Rea (*The Crying Game*) plays one of Collins' informants and Alan Rickman is Eamon de Valera, the future prime minister of Ireland. De Valera is a shy character, played with delicious venom by Rickman. He sends Collins

to negotiate with Britain, then betrays him when the treaty reached offers less than absolute independence. Aidan Quinn plays Harry Boland, Collins' trusted friend and fellow rebel. The treaty that would forever divide Ireland and set off a civil war between pro and anti-treaty sides. They are further torn by a woman they both loved (Julia Roberts). Whether this love triangle was factual or not, it smacks of Hollywood and is the only crack in this historical drama. Not to say that director and writer Jordan doesn't put his own stamp on history; many would disagree with the way he seems to revel in the violence perpetrated by Collins and his followers. It's a history lesson that may whet your appetite for a more thorough understanding of Irish politics and it works as spellbinding, quick-paced entertainment with eye-widening cinematography and performances that will likely garner Oscar nods. **[M]**

**RANSOM** Two of last year's Oscar rivals, Ron Howard and Mel Gibson, aren't quite a *Lethal* combination teamed as director and star in *Ransom*. Howard's touch is a little darker than we've come to expect, but in his first foray into big-time action adventure there's a palpable lack of originality. Mel Gibson could certainly never play a victim of kidnapping with cowardice and he doesn't act as airline tycoon Tom Muller. Tom's no angel, though, and there are whispered allegations of financial indiscretions. With his wife (Rene Russo) and young son Shawn (Brawley Nolte), Tom lives an idyllic life of wealth and power. All that changes abruptly when Shawn is kidnapped. Delroy Lindo plays an FBI agent whose botched ransom drop leads Muller, a man used to tough negotiations, to take matters into his own hands. In a twist of casting, Gary Sinise (*Forrest Gump*) plays Lt. Shaker, a menacing police detective. His sinister performance is the only real surprise in this otherwise formula thriller. Gibson stretches things a tad, nearly succumbing to the pressure of losing his son, but in the end he's charming, reliable Gibson. Despite some nice twists the outcome is never really in doubt and, considering the talent, I expected more. But there are enough hair-raising scenes to keep you in your seat. **[M]**

**ROMEO AND JULIET** This pared-down version of the most famous love story of all is faithfully retold in the hands of Australian director Baz Luhrmann (*Strictly Ballroom*). The language of the bard is intact, but given a hip, American slang accent and a neo-modern setting that's colorful, alive and dangerous. This is a Verona Beach where glimmering, high-calibre weapons replace swords and the Montagues and Capulets wage war like rival street gangs, yet still adhere to the Elizabethan code of honor and etiquette. Leonard DiCaprio and Claire Danes star, but only occasionally do their scenes tingle with romance—there's a conspicuous lack of chemistry. DiCaprio's treatment of Romeo is respectable, but his inexperience with Shakespeare is clearly demonstrated in scenes with thespian Pete Postlethwaite (*Dragonheart*) as Father Laurence. Dane's grasp of her role is effective: a coy glance or a raised inflection is all she needs to convey the vulnerability and strength of Juliet as she defies a marriage arranged by her father (Paul Sorvino). Rounding out a hipper-than-thou cast is Mercutio, played as a cross-dressing prankster, and John Leguizamo (*To Wong Foo*) is the nattily-dressed gunslinger in black and Romeo's enemy, Tybalt. This production is as far removed from the stage as possible, with ferociously quick editing and sweeping camera shots. It's familiar territory to anyone who's seen a music video lately and the approach allows the words of Shakespeare to take on a new dimension. **[M]**

**SWINGERS** Set against the backdrop of the so-called '90s retro-swing movement, this gem of a low-budget comedy follows a group of struggling comedians and actors in Hollywood as they cruise the singles scene in trendy cocktail nightclubs. These are clubs too cool to have an address or any sort of sign telling patrons where they are. If you're cool (or "money," in the hip lingo of this movie), it's assumed you'll find the hippest night spots. Jon Favreau, who wrote and co-produced *Swingers*, plays Mike, a comedian from New York trying to succeed in the entertainment capital. Failing miserably, Mike still pines for his ex-girlfriend. His buddies, including the terrific Vince Vaughn as Trent, are determined to help him meet "babies" (i.e. women). It's one hysterical scene after another, beginning with an opening sequence that has Mike and Trent pretending to be high rollers in Las Vegas. This cast of no-names is dead-on, the shoestring direction by Doug Liman is flawless and the dialogue is a nice blend of Woody Allen and Quentin Tarantino—without the violence. A strong heart beats at the core of this smart and racy comedy about friendship, bar-hopping and acting cool. **[M]**

## FILM

## VIE Ratings

O	=	Awful
V	=	Bad
W	=	Poor
WW	=	Good
WWW	=	Very Good
WWW	=	Excellent

Todd James hosts "A Minute at the Movies," heard daily at 4:25 a.m., 9:25 p.m. and 5:50 p.m. on K-FM. Also catch Todd on KTV News Fridays at 10 p.m.

**GARNEAU THEATRE**  
Movie Info 433-0728  
8712 - 109 St  
Wide Screen • Full Surround Stereo

**FRIDAY NOV 22**  
**Phenomenon (pg)**  
Showtimes: 5:00, 7:15 & 9:30 PM

**FRI NOV 22 & SAT NOV 23**  
**Trainspotting (r)**  
Showtime: Midnight

Before 6 p.m. All Shows \$1.25  
After 6 p.m. \$2.50 Tuesdays All Seats \$1.25

**CINEPLEX ODEON CINEMAS**

**LISTINGS 444-5468**

**SHOWTIMES AFTER NOVEMBER 22 NOVEMBER 23, 1996**

**EATON CENTRE CINEMAS**  
2nd Fl. Plaza B1101 St. & 107 Ave. • 471-0030

**ROMEO & JULIET** PG  
Daily 2:15, 7:10, 9:45 PM  
Mat. Fri/Sat/Sun/Tues 4:40 PM  
Presented in DTS-Digital Theatre Sound  
Not suitable for young children  
No 7:00 show on Nov 28

**SWINGERS** M  
Daily 2:15, 7:20, 9:20 PM  
Mat. Fri/Sat/Sun/Tues 4:25 PM  
Coarse language

**THE MIRROR HAS TWO FACES** PG  
Daily 7:00, 9:30, 9:30 PM  
Mat. Fri/Sat/Sun/Tues 4:30 PM  
Suggestive scenes and coarse language

**SLEEPERS** M  
Daily 2:05, 8:00 PM  
Mat. Fri/Sat/Sun/Tue 5:00 PM  
Disturbing scenes, not suitable for pre-teens

**SPACE JAM** PG  
Daily 2:10, 7:35, 7:10, 7:35, 9:20, 9:35 PM  
Mat. Fri/Sat/Sun/Tues 4:10, 4:40 PM

**STARTER FIRST CONTACT** PG  
Daily 2:10, 7:00, 9:40 PM  
Mat. Fri/Sat/Sun/Tues 4:30 PM  
Presented in DTS - Digital Theatre sound  
No passes accepted

**JINGLE ALL THE WAY** PG  
Daily 2:00, 7:25, 7:35, 9:15, 9:40 PM  
Mat. Fri/Sat/Sun/Tues 4:10, 4:35 PM

**WESTMOUNT 4**  
111 Ave. & Grand Blvd. • 452-7242

**FLY AWAY HOME** PG  
Daily 7:25, 9:15 PM  
Mat. Sat/Sun 2:30 PM

**TWO FACES** TBA  
Daily 7:10, 9:30 PM  
Mat. Sat/Sun 2:00 PM  
Suggestive scenes and coarse language

**ROMEO & JULIET** PG  
Daily 7:20, 9:50 PM  
Mat. Sat/Sun 2:10 PM  
Not suitable for young children

**SLEEPERS** M  
Daily 8:00 PM  
Disturbing scenes, not suitable for pre-teens

**JINGLE ALL THE WAY** PG  
Daily 7:00, 9:10 PM  
Mat. Sat/Sun 2:20 PM  
No passes accepted

**VILLAGE TREE MALL** **ANY \$6.75**  
Glenora Bl. & St. Albert Trail  
Tel. 441-1117 **12.49 TUESDAY**

**FLY AWAY HOME** PG  
Daily 7:25, 9:15 PM  
Mat. Sat/Sun 2:30 PM

**THE FIRST WIVES CLUB** PG  
Daily 7:20, 9:50 PM  
Mat. Sat/Sun 2:20 PM

**SLEEPERS** M  
Daily 8:00 PM  
Mat. Sat/Sun 2:00 PM  
Disturbing scenes, not suitable for pre-teens

**HIGH SCHOOL HIGH** M  
Daily 9:25 PM

**LARGER THAN LIFE** PG  
Daily 7:30 PM  
Mat. Sat/Sun 2:30 PM

**RANSOM** M  
Daily 7:15, 9:45 PM  
Mat. Sat/Sun 2:05 PM  
Violent scenes and coarse language throughout

**THE MIRROR HAS TWO FACES** PG  
Daily 7:10, 9:40 PM  
Mat. Sat/Sun 2:10 PM  
Suggestive scenes and coarse language

**SPACE JAM** PG  
Daily 7:20, 9:30 PM  
Mat. Sat/Sun 2:30 PM

**STARTER FIRST CONTACT** PG  
Daily 7:00, 9:30 PM  
Mat. Sat/Sun 2:00 PM

**JINGLE ALL THE WAY** PG  
Daily 7:10, 9:10 PM  
Mat. Sat/Sun 2:15 PM

**CAPITOL SQUARE**  
10045 Jasper Avenue • 428-1302

**THE FIRST WIVES CLUB** PG  
Daily 7:30, 9:45 PM  
Mat. Sat/Sun 2:30 PM

**GHOST AND THE DARKNESS** PG  
Daily 7:20, 9:30 PM  
Mat. Sat/Sun 2:10 PM  
Violent scenes

**THE ASSOCIATE** PG  
Daily 7:10, 9:20 PM  
Mat. Sat/Sun 2:20 PM  
Suggestive scenes

**MICHAEL COLLINS** M  
Daily 7:00, 9:40 PM  
Mat. Sat/Sun 2:00 PM  
Violent scenes and coarse language throughout

**WHITEOAK CROSSING**  
4211-108 Street • 434-2090

**FLY AWAY HOME** PG  
Mat. Sat/Sun 2:35 PM

**ROMEO & JULIET** PG  
Daily 7:20, 9:35 PM  
Mat. Sat/Sun 2:20 PM  
Not suitable for young children

**Presented in DTS - Digital Theatre sound**

**THE FIRST WIVES CLUB** PG  
Daily 7:15, 9:30 PM  
Mat. Sat/Sun 2:15 PM

**THE MIRROR HAS TWO FACES** PG  
Daily 7:00, 7:30, 9:20, 9:50 PM  
Mat. Sat/Sun 2:10 PM  
Suggestive scenes and coarse language

**JINGLE ALL THE WAY** PG  
Daily 7:10, 7:40, 9:10, 9:40 PM  
Mat. Sat/Sun 2:00, 2:30 PM  
Violent scenes  
No passes accepted

**PRINCESS THEATRE**

**10337-82 AVENUE**

**THURSDAY, NOVEMBER 21**  
TWO LANE BLACKTOP (M) 7:00 PM  
DEATH RACE 2000 (TBA) 9:15 PM

**FRIDAY, NOVEMBER 22**  
UMBRELLAS OF CHERBOURG (TBA) 7:00 PM  
SMALL FACES (TBA) 9:00 PM

**SATURDAY, NOVEMBER 23**  
UMBRELLAS OF CHERBOURG (TBA) 1:30 PM  
SMALL FACES (TBA) 7:00 PM  
UMBRELLAS OF CHERBOURG (TBA) 9:00 PM

**SUNDAY, NOVEMBER 24**  
COMO AGUA PARA CHOCOLATE (M) 5:00 PM  
UMBRELLAS OF CHERBOURG (TBA) 7:00 PM  
SMALL FACES (TBA) 9:00 PM

**MONDAY, NOVEMBER 25**  
SMALL FACES (TBA) 7:00 PM  
UMBRELLAS OF CHERBOURG (TBA) 9:00 PM

**TUESDAY, NOVEMBER 26**  
UMBRELLAS OF CHERBOURG (TBA) 7:00 PM  
SMALL FACES (TBA) 9:00 PM

**WEDNESDAY, NOVEMBER 27**  
UMBRELLAS OF CHERBOURG (TBA) 7:00 PM  
ONCE UPON A TIME 9:00 PM

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**NIGHTLY 6:15 PM**

**HUNCHBACK OF NOTRE DAME** PG  
Mat. Sat/Sun 2:50 PM

**INDEPENDENCEDAY** PG  
Daily 6:45, 9:30 PM  
Mat. Sat/Sun 2:00 PM  
Not suitable for young children

**MAXIMUM RISK** M  
Daily 7:25, 9:55 PM  
Violence throughout

**THAT THING YOU DO** PG  
Daily 6:55, 9:30 PM  
Mat. Sat/Sun 2:40 PM

**LARGER THAN LIFE** PG  
Daily 7:05, 9:00 PM  
Mat. Sat/Sun 2:20 PM  
Violent scenes

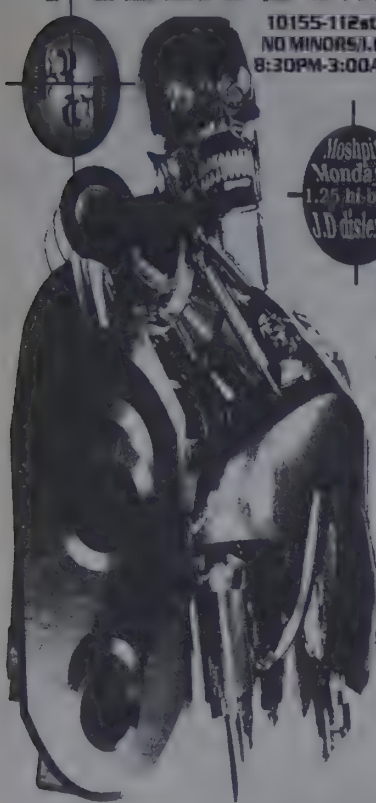
**GLIMMERMAN** M  
Daily 7:15, 9:35 PM  
Mat. Sat/Sun 2:40 PM  
Brutal violence throughout

**PHENOMENON** PG  
Daily 7:00, 9:45 PM  
Mat. Sat/Sun 2:10 PM



# PUBLIC DOMAIN

10155-112 St. 423-7860  
NO MINORS I.O. REQUIRED  
8:30PM-3:00AM MON-SAT



Moshpit  
Mondays  
1.25 hi-balls  
J.D. diskavik

Crazy  
DJ Tuesday  
Vegas

wed  
RETURN  
to the top  
5.25 Old English  
DJ VEGAS

Trashateria

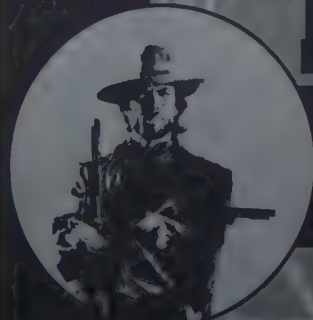
FRISAT  
241 Center Rd 10  
11 PM  
DJ VEGAS

THE  
GOOD  
THE  
BAD  
AND  
THE  
UGLY

FAT MAN'S BELLY  
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## Night Clubbing

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### ALTERNATIVE

#### ALBERTA COLLEGE

RM 409, 10050 Macdonald Drive,

#### BEAMS

SAT 29: BEAMS Instant Composing Night

#### ARTS BARN

10330-84 Avenue, 451-8000

SAT 23: Gob, Choke, Lams, Another Joe

#### FESTIVAL PLACE

100 Festival Way, 449-FEST

FRI 22: Loetus, Poseur, Hyperpsyche, the Sends

FRI 29: Captain Tractor

#### HIGHLAND CLUB

#400, 8930 Jasper Avenue, 430-6682

SAT 23: Xlth House, Nil

#### PEOPLES

10620-82 Avenue, 433-9411

every TUE: Altar Nation

every WED: Retro 80's Night

every THU: Magic Glass Thursdays

every FRI: Altered States

SAT 23: Red Autumn Fall, Lotus Galaxy, Ballroom Zombies

#### PUBLIC DOMAIN

10167-112 Street, 423-7860

every MON: Moshpit Monday

every TUE, FRI-SAT: DJ Vegas

every WED: Gangsta Beats

every THU: Trashateria with DJ King, Flux Alpha, Squirrelly B

#### REBAR

10551-82 Avenue, 433-3600

SAT 23: Dream Warriors

SAT 30: Wide Mouth Mason, the Jessica Schoenberg Band

#### THE REV

10030-102 Street, 423-7820

THU 21: Kung Fu Grip, Smak, Sky Pilot

FRI 22: You Spin Me 'Round Retro Party

#### ROOM AT THE TOP

SUB, U of A, 492-5244

SAT 23: 16 Daze

### BLUES & ROOTS

#### BLUES ON WHITE

10329-82 Avenue, 439-5058

every SAT: Blues Jam

THU 21-SAT 23: Jimmy Payne & the House of Payne

SUN 24: Battle of the Bands with Slinke and Bitter Pill

MON 25-WED 27: Leigh Frieson

THU 28-SAT 30: Dangerous Goods

SUN 1: Battle of the Bands with Xlth House and Hyrd Help

#### CITY MEDIA CLUB

6005-103 Street,

433-5183

THU 21: Folk Open Stage

FRI 22: Sonic Sisters

SAT 23: Battle of the Media Bands

THU 28: Jackson Delta

FRI 29: Ants on a Log

SAT 30: Ellen McIlwaine & Lester Quitzau

### CLUB CAR

11948-127 Avenue, 451-1498

FRI 22-SAT 23: Lionel Rault

FRI 29-SAT 30: Peskie & Whyte

### CONK'S

10407-82 Avenue, 433-1969

every SUN: Acoustic Open Stage with Toni-Rae & Dave Wright

### HEZIO

8111-105 Street, 4393388

every MON: Frenzid of Azul

### FULL MOON FOLK CLUB

Riverdale Hall, 9231-100 Avenue, 438-6410

SAT 30: 2000 Years of Christmas

### WINDBORN

10957-124 Street, 453-1769

SAT 23: Spam

SUN 24: the Rusty Reed Band

SAT 30: Bobby Cameron

SUN 1: the Swingin' Ya Band

### LA HABANA CLUB

10238-104 Street, 424-5939

FRI 22-SAT 23: Los Caminantes

FRI 29-SAT 30: America Rosa

### LUNAR BLITZ

10805-105 Avenue, 420-0200

SAT 23: Big Guy Slim

### HISTY MOUNTAIN

104588-82 Avenue, 433-3512

every MON: Open Stage

### MUDGY WATERS

8211-111 Street, 433-4390

FRI 22: Dr Boogie

FRI 29: Lionel Rault

### SANFENA'S

10158-97 Avenue, River Valley, 421-8904

every WED: Folk Open Stage

### SECOND CUP ON JASPER

11210 Jasper Avenue, 421-4480

every THU: Folk Open Stage

### SIDETRACK CAFE

10333-112 Street, 421-1326

THU 21: Steve McGarrett's Hair, Non-Fiction

FRI 22: Doug & the Slugs

SAT 23: Feeding Like Butterflies

MON 25: Soul Purposek Blue Locutus

TUE 26: VOCE, CD Release celebration

WED 27: Edgar Winter, Bobby Cameron

THU 28: Moving Bears, CD release party

FRI 29-SAT 30: the Lincolns

### STANLEY A MILNER LIBRARY

7 Sir Winston Churchill Square, 420-0595

FRI 22: Sven Blvd

### COUNTRY

#### BILLY BOB'S

Continental Inn, 16625 Stony Plain Rd, 484-7751

THU 21-SAT 23: Gene Friske

MON 25-SAT 30: Destiny

#### COOK COUNTRY

8010-103 Street, 432-2665

THU 21-SAT 23: 12 Gauge

WED 27-SAT 30: Jason Lavender & Young Country

### DIAMOND'S PUB

Cromdale Hotel, 8115-118 Ave, 477-3565

THU 21-SAT 23: Sundance

WED 27-SAT 30: Louisiana Rider

### FIDDLER'S BOOT

8906-99 Street, 461-1358

every MON: Country Classic Open Stage & Jam

every WED: Bluegrass Jam Session

every THU: Old Time Fiddle Jam Session

FRI 29: Joyce Smith and Friends

### MUSTANG SALOON

16648-109 Avenue, 444-7474

THU 21-SUN 25: 5 Wheel Drive

TUE 26-SUN 1: Moonshine Bandits

### SANOS MOTOR INN

12340 Fort Road, 474-5476

every FRI-SAT: Second Chance Band

every SUN: Jam

### SAYLOR'S COUNTRY SHOWROOM

Continental Inn, 16625 Stony Plain Rd, 484-7751

THU 21-SAT 23: Sayler & the Buoyos

THU 28-SAT 30: Sayler & the Buoyos

### WILD HORSE SALOON

Continental Inn, 16625 Stony Plain Rd, 484-7751

THU 21-SAT 23: Louisiana Rider

MON 25-SAT 30: Mickie Lynn

### WILD WEST

12912-50 Street, 476-3388

every SAT aft: Jam

THU 21-SAT 23: Gone Country

MON 25-SAT 30: Desert Moon

### POP & ROCK

#### BLACK DOG

10425-82 Avenue, 439-1082

SAT 23 aft: Anne Loree

SAT 30 aft: Old Reliable

#### FRANKE Y'S

3046-106 St

FRI 29-SAT 30: Sophie & the Shuffeounds

#### GASOLINE ALLEY

10993-124 Street, 448-0181

FRI 22-SAT 23: Hellrazors

FRI 29-SAT 30: the Andrewids

#### THE N' IGITS

10620-82 Avenue, 433-9411

every WED: Ultimate Jam Sessions

THU 21-SAT 23: Tacey Ryde

TUE 26: Mere Mortals

THU 28-SAT 30: Blackjazz SEC

#### JUBILEE AUDITORIUM

11455-87 Avenue, 451-8000

FRI 22: Anne Murray

#### ELMER KIMMY PUB

9221-34 Avenue, 433-2599

FRI 22-SAT 23: the Howlers

FRI 29-SAT 30: Headlong Walkers

#### MICKY FINN'S

10511A-82 Avenue, 439-9852

SUN 24: Jen Kraatz Open Stage

WED 27: Dog Day, Kung Fu Grip

#### NAYEN PUB

8232-103 Street, 436-1569

FRI 22-SAT 23: Everet La Roi

FRI 29-SAT 30: Chris Smith

#### RED'S

WEM, 481-6420

every THU-SUN: Red's Rebels

#### ROSARIO'S

11715-108 Avenue, 447-4727

SAT 23: Dog Day

SAT 30: Wyked

#### ROSE BOWL

10111-117 Street, 482-5152

every SUN: Jam

#### SELECT

10180-101 Street, 429-2752

FRI 22-SAT 23: Brett Miles Trio

FRI 29-SAT 30: Dave Babcock Trio

#### THUNDERBOLT

9920 Argyl Road, 433-DOME

MON 25: Amanda Marshall

#### TJ MAX CAFE

10805-105 Avenue, 413-9454

every FRI-SAT: Rock & Blues Open Stage

#### TWEEPS

10143-50 Street, 466-8069

FRI 22-SAT 23: Tom Sterling's Flashback Revue

### JAZZ

#### BILLIARD CLUB

105 Street-82 Avenue, 433-3654

SUN 24, 1: Dave Babcock

#### FARGOS

10307-82 Avenue, 433-4526

every WED: Live Jazz

#### MELLO DELI

10725-124 Street,

454-8527

THU 21: the Bobby Cairns Trio

THU 28: the Diane Donovan Trio

#### THE HOUSE ON 124TH

FRI 22: Brian Chan & Dean McKenzie

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Crown Plaza, 10111 Bellamy Hill, 428-6611  
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**SELECT**  
10180-106 Street, 429-2752  
FRI 22-SAT 23: Brett Miles Trio  
FRI 29-SAT 30: Dave Babcock Trio

**YARDHOUND SUITE**  
10203-86 Avenue, 432-0428  
every TUE: Open Jazz Jam  
FRI 22-SAT 23: Audioquest, Doug MacLeod series

**LOCAL PUBS**

**CROWN & ANCHOR**  
5277-113A St (Castledowns Rd), 472-7696  
THU 21-SAT 24: Tony Dizon  
TUE 26-SUN 1: Mark McGarrigle

**CROWN & DERRY**  
13103 Fort Road, 478-2971  
THU 21-SAT 23: Justin Bordon  
THU 28-SAT 30: Brett Leibham

**DOE & DUCK PUB**  
180 Mayfield Common, 489-7766  
every SUN: Open Stage with Billy Mac & the Blues Attack

**FOG & NIGHTGOWN**  
9013-88 Avenue, 469-8165  
FRI 22-SAT 23: Todd Reynolds  
FRI 29-SAT 30: Gerry Malcolm

**LION'S HEAD PUB**  
4440 Calgary Trail, 437-6010  
THU 21-SAT 23: Doug Stroud  
MON 25-SAT 30: Doug Stroud

**SHERLOCK HOLMES DOWNTOWN**  
10012-101A Avenue, 426-7784  
FRI 22-SAT 23: Tim Becker

**SHERLOCK HOLMES SOUTH**  
10341-82 Avenue, 433-9676  
FRI 22-SAT 23: Duff Robison

**SHERLOCK HOLMES WEST**  
Bourbon Street, WEM, 444-1752  
FRI 22-SAT 23: Cam Gilbert

**KARAOKE**

**BEAUJOLAIS LOUNGE**  
5017-50 Street, 929-5515  
every FRI: Karaoke

**BILLY BOB'S**  
Continental Inn, 16625 Stony Plain Road, 484-7751  
every TUE: Karaoke

**BLUE QUILL**  
326 Saddleback Road, 434-3124  
every SAT: Karaoke

**SHILKE WEST**  
15120 Stony Plain Road, 484-6589  
every SUN: \$1000 Karaoke Contest

**CROWN & DERRY NEIGHBOORHOOD INN**  
13103 Fort Road, 478-2971  
every TUE: Karaoke

**GAS PUMP**  
114 Street & 102 Avenue, 488-4843  
every TUE-WED: Goofy Gord & Pretty Pauline's Karoke Show

**LIBERTY LOUNGE**  
5104-93 Street, 434-4484  
every SAT: Karaoke

**OLLIE'S**  
7945-50 Street, 466-3232  
every MON & FRI: Karaoke

**PICKN WHISTLE**  
5912-82 Avenue, 432-0188  
every WED: Karaoke

**WILD HORSE SALOON**  
Continental Inn, 16625 Stony Plain Rd. 484-7751  
every MON: Karaoke

**WINO MILL**  
101 Millbourne Mall, 462-6515  
every SUN: Karaoke

**LIVE COMEDY**

**YUK YUKS**  
Bourbon Street, WEM, 481-YUKS  
THU 21-SAT 23: Sam Griesbaum, JP Mass, Paul Seien  
THU 28-SAT 30: John Wing, Anna Gustafson, Ken Valgardson

**CLUB NIGHTS**

**CHASE NIGHTCLUB**  
Savita Place, 426-0728  
SAT 23: Grand Re-opening

**LIKE N' IGGY'S**  
10620-82 Avenue, 433-9411  
every THU: Student's Night

**JOX SPORTS BAR**  
19127-97 Street, 476-6474  
every WED: NHL Night with the Bear

**KINGS KNIGHT PUB**  
9721-34 Avenue, 433-2599  
every THU: the Bear's Sled Dog Hosts  
Classic Rock Thursdays

**PEOPLES**  
10620-82 Avenue, 433-9411  
every TUE: Alcar Nation  
every WED: Retro 80's Night  
every THU: Magic Glass Thursdays  
every FRI: Altered States

**PUBLIC DOMAIN**  
10167-112 Street, 423-7860  
every MON: Moshpit Monday  
every TUE, FRI-SAT: DJ Vegas  
every WED: Gangsta Beats  
every THU: Trashateria with DJ King, Flux Alpha, Squirrely B

**WFO'S**  
WEM, 481-6420  
every MON-WED: Kenny K's Sounds of the Past & Present

**SENOR FROE'S**  
11811 Jasper Avenue, 488-4330  
every WED: DJ 'Shotgun' Shaun Evans  
every THU-SAT: DJ B

**SHAKIRPEAR'S**  
10306-112 Street, Upstairs, 429-7234  
every FRI: Women Only

**TOUQUE**  
10505-82 Avenue, 439-8594  
every WED: Warthog Wednesday

# Highlights

Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

**NOV 22 FRI**

**ANNE MURRAY IN CONCERT**  
Jubilee Auditorium, 1455-87 Ave, 451-8000  
Canada's own snowbird  
Time: 8:00pm; Tix: \$33-50

**SOUND SISTERS ALBERTA'S FEMALE SONGWRITERS**  
City Media Club, 6005-103 St, 438-5383  
Featuring Luann Kowalek, Terry Morrison, Jennifer Gibson, Jane Hawley, Maria Dunn, Cori Brewster, and Alex Bean  
Time: 9:30pm; Tix: \$8

**SVEN BYLD IN CONCERT**  
Stanley A Milner Library, 426-7784  
FRI 22-SAT 23: Tim Becker

**A capella sextet**  
Time: doors at 7:00pm  
Tix: adult \$12, student/senior \$10

**THEATRE FOR YOUNG AUDIENCES PERFORMANCE**  
Arts Barn, 10330-84 Avenue, 448-9000  
Featuring Drew Hayden Taylors' Toronto at Dreamer's Rock  
Tix: \$8

**NOV 23 SAT**

**ALL AGES ALTERNATIVE QIG**  
Arts Barn, 10330-84 Avenue, 448-9000  
Featuring Joe, Choke, LAMS, and Another Job  
Time: doors at 7:00pm, show at 8:30pm  
Tix: \$7

**KIDDIE ENTERTAINMENT**  
**TOMAS KUBIKEN**  
Horizon Stage, 10000-10000 Road, Spruce Grove, 962-8995  
Actor, acrobat, conjuror, clown  
Time: 1:00pm  
Tix: adult \$9, senior/student/kid \$6

**KIDDIES SLEEP WITH THE BUGS**  
Professional Puppet Theatre, 12045-402 Ave, 451-8000  
Kiddies can sleep over in the Bug Room...if they dare  
Time: Sat eve-Sun morn; Tix: \$33

**NOV 24 SUN**

**RED AUTUMN FALL CD RELEASE PARTY**  
People's Pub, 10620-82 Avenue, 433-9411  
With guests Lotus Galaxy and the Ballroom Zombies  
Time: doors at 8:30pm, show at 10:30pm  
Tix: \$6

**THEATRE FOR YOUNG AUDIENCES**  
Arts Barn, 10330-84 Avenue, 448-9000  
Featuring Drew Hayden Taylors' Toronto at Dreamer's Rock  
Tix: \$8

**ISS PRESENTS A LITTLE CHAMBER MUSIC**  
Maciab Stage, Citadel Theatre, 428-4444  
Featuring violin duo Igor and Vesna Gruppman  
Time: 2:00pm; Tix: \$20

**NOV 25 MON**

**DISCUSSION WITH LARRY KING, BARBARA BUSH, AND MIKE DUFFY**  
Northland's Agricon, 448-2413  
A talk show host, former First Lady, and political pundit have a meeting of the minds  
Time: 7:00pm; Tix: \$175

**EDMONTON WIND SYMPHONY CONCERT**  
Muttart Hall, Alberta College, 10050 Macleod Drive, 425-3404  
With conductor Dennis Prime. Performing works by Grainger, Susato, and Poulenc  
Time: 8:00pm; Admission is free

**NOV 26 THU**

**FESTIVAL OF TREES**  
Convention Centre, 9797 Jasper Ave, 492-2786  
Everything you need to get into the Xmas mood  
Time: 9:00am-9:00pm  
Tix: adult \$5, senior/youth \$3, kid \$1

**OTHER VOICES BOOK LAUNCH**  
Bourbon Books, 10445-82 Ave, 423-7425  
Fall edition of the semi-annual that supports emerging writers  
Time: 7:30pm; Admission is free

# PEOPLES NIGHT CLUB

## 10620 - 82 AVENUE

Infoline: 431-0028 • Sorry No Minors

# 23 SATURDAY

## CD RELEASE PARTY FOR RED AUTUMN FALL and LOTUS GALAXY

WITH SPECIAL GUESTS

## THE BALLROOM ZOMBIES

DOORS 8:30 PM • SHOW 10:30 PM

Every WEDNESDAY  
**RETRO 80S NIGHT**  
\$1.50 Hiballs and Bottled Beer All Night Long  
RTT Bar/Lounge & Eddie's Disco Pub

Every FRIDAY  
**ALTERED STATES**  
THE BEST IN ALTERNATIVE MUSIC  
DJ Mike's

# It's N' Iggy's

WE HAVE IT ALL!

**NOVEMBER 21-23**

## TACOY RIDE

**TUESDAY NITE SHOWCASE**

## THE MERE MORTALS

**NOV 26**

**EVERY WEDNESDAY**

# JAM NITE

WITH YOUR HOST STEVE HOY

## ALL FOOD 1/2 PRICE

**EVERYDAY FROM 4-7 PM**

**Renford Inn on Whyte**  
433-9411 10620 82 ave.

# On Nov. 29th

## We Are Back. We Shall Continue.

# V

info 430-6435

# ZEN

10030-102 at Alley Entrance



# It's Exactly What's Going On Out There

## E-town Live

Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

### GALLERIES — SHOWS OPENING

#### BEARCLAW

10403-124 St. 482-1204

**THE COLOUR OF MY PEOPLE:** Introducing Woodland Cree artist Frederick R. McDonald. Nov 23-Dec 5. Opening reception SAT, Nov 23, 2-4 PM. Artist in attendance.

#### BUGRA/KINET

10114-123 St. 482-2854.

**ALL PAINTINGS, LARGE OR SMALL:** Gallery artists including Giuseppe Albi, Hendrik Bras, Michelle Drouin, Violet Owen, Phil Sheil, and Bev Tosh. SAT Nov 30-SUN Dec 1.

#### DOUGLAS UDELL

10332-124 St. 488-4445

**NEW WORK BY GALLERY ARTISTS AND NEW ACQUISITIONS:** Dec 7-24. Opening reception Dec 7.

#### EDMONTON ART GALLERY

2 Sir Winston Churchill Sq. 422-6223

**CAMERA OBSCURED:** Photographic images altered through assemblage, collage, painting, darkroom or computer manipulation. Flyish of photographs as truth. Until Jan 5. Opening reception FRI, Nov 29, 8-10 PM.

**AGANETHA DYCK:** Shrunken wool garments, cigarette sculptures, canned buttons, honeycomb filled glass wedding dress and clothing for wedding party. Nov 30-Jan 5.

**PROJECT ROOM #8: FORBIDDEN FRUITLESS:** Video documentation of a discussion between four local artists about the influence that Edmonton's cultural geography has upon their work. 'til Dec 1.

The Art Rental and Sales Gallery, 2 Sir Winston Churchill Sq. 422-6223

**SMALL ART SALE:** Small unfamed artworks by Alberta artists. Nov 25-Jan 11.

Hotel MacDonald, Empire Room, 422-6223

**12TH ANNUAL HOLLY FEST:** Champagne, fire, silent auction.

#### FAIR GALLERY

U of A, 1-1 Fine Arts Bldg, 112 St. 89 Ave, 492-2081

**THE SEVEN DEADLY SINS AND A MURDER OF CROWS:** Linda Carreiro. Nov 26-Dec 8. Opening reception, FRI, Nov 29, 7-10 PM.

#### THE FRONT

12312 Jasper Ave. 488-2952

Featuring the 17th Annual Christmas exhibition of new painting, sculpture and ceramics by Gallery artists Thru Dec.

#### GALLERY WALK

Alberta Craft Council, Bearclaw, Bugra/Kinet, Douglas Uddell, Electrum, Front, Kathleen, West End, EAG, Harcourt House.

**WINTER '96 GALLERY WALK:** SAT, Nov 30, SUN, Dec 1.

#### HOTEL MACDONALD

Mezzanine level, 10065-100 St. 433-4085

**JENNIFER ANNESLEY:** Paintings. THU 21, 4-11 PM.

#### KATHLEEN LAVETT GALLERY

10411-124 St. 488-3619

**FOND MEMORIES:** Paintings by Doris Zaharichuk. Work focusing on growing up on the farm in Alberta. Nov 23-Dec 21. Opening reception SAT 23, 1-4 PM.

#### MCNULLEN GALLERY

U of A Hospital, 8440-112 St. 492-4211

**PRINT WORKS BY THE JAPANESE CONTEMPORARY ARTISTS:** A travelling exhibition from The Japan Foundation. Dec 6-29. Opening reception THU, Dec 5, 6:30-8:30 PM.

#### OPPEITHAUSER

5411-51 St. Stony Plain, 963-2777

Featuring The Alberta Society of Artists, juried show. Nov 28-Jan 2. Opening reception SUN Dec 1, 1-4 PM.

#### PROFILES GALLERY

110 Grandin Park Plaza, 22 Sir Winston Churchill Ave. St. Albert, 460-4310

**JACQUELINE STEHELE:** Paintings. Until Nov 30. Artist lecture THU 21, 7:30-9:30 PM.

#### SENIORITY GALLERY & FRAME SHOP

9860-90 Ave. 433-0388

Gallery upstairs opening. Ron Fraser, Alamgir Huq, Degen Linder, Peca Rikovic, Andrew Raszewski, Lorna Russell, Antun Tomljanovic. Nov 30-Jan 19. Opening artists in attendance. SAT 30 & SUN 1, 12-5 PM.

#### STRATHCONA PLACE CENTRE

10831 University Ave. 433-5807

Works of Effie Holden, portraits and landscapes in water colors, pastels and rugs. Nov 25-Jan 3. Open house. WED, Nov 27, 6:30-9 PM, artist in attendance.

#### U OF A

3rd Floor Lounge, Fine Arts Bldg.

112 St. 87 Ave

**SILENT ART AUCTION:** Student and professional paintings, sculpture and prints, proceeds to Graduation Society. THU, Nov 21, 7-10 PM.

#### VANDERLEIJ

10344-134 St. 452-0286

**DESIRE:** Wall-mounted lead sculpture by Jay Unwin. Nov 22-Dec 10.

#### WEST END

12308 Jasper Ave. 488-4892

**STEWART STEINHAUER:** Soapstone sculpture. Nov 23-Dec 6. Opening SAT Nov 23, 1-4 PM, artist in attendance.

**DECK THE WALLS:** New works by Gallery artists, a holiday collection by Claudette Castonguay and Grant Leier. Nov 30-Dec 31.

#### ART GALLERIES

##### ANOSA

9A, Edmonton Centre, lower level, 426-4520

New works from Ryan Whyte and Ann Kortuem. Twin Panel Project: Sharon Crawford carving on site. Submissions welcome. Students/recent grads only.

##### ARSEN GALLERY

215-6 Carnegie Dr. Campbell Business Park, St. Albert, 419-2676

##### CARTOON EXHIBITION

**ARTISTICALLY SPEAKING ART STUDIO** Callingtonwood Sq. 6717-177 St. 487-6559

Paintings and sculptures by Jean Birnie.

##### THE ARTISTS MARKET PLACE

Westmount Shopping Centre, 111 Ave. Groat Rd. 908-0320

**Barbara Summers:** Raku Masks. Nov 30-29. Barri Hutchings: First Nations Graphics. Nov 30-Dec 6.

##### BUGRA/KINET

10114-123 St. 482-2854.

Cour exhibition by gallery artists, new work by Hendrik Bras, Rod Charlesworth, Jerry Heine, Andre Peterson, Veronica Plewman, Phil Sheil.

##### CARE SOLEIL

10360 Whyte Ave. 438-4848

**ILLUMINATION:** Photography by Fred Soria. **PAINTINGS:** Normand Fontaine. **SCULPTURE:** Steven Booth. Until Dec 31.

##### CITY HALL

Sir Winston Churchill Sq., City Rm, 422-1780

**BULLETCENTENNIAL CELEBRATION OF THE REPUBLIC OF HUNGARY:** Modern paintings and posters from Hungary. Until Nov 23.

Children and Community Project, Sacred Heart Elementary School, art works by children. Nov 28-30.

##### DOUGLAS UDELL

10332-124 St. 488-4445

**FACE TO FACE:** Portrait and figurative work by gallery artists. Until Nov 30.

##### HAGLE ONE GALLERY

202, 9644-54 Ave. 435-6078

Giselle Desjardins, Doug Gillet. Thru Nov.

##### EDMONTON ART GALLERY

2 Sir Winston Churchill Sq. 422-6223

**NEW PERMANENT COLLECTION EXHIBITION SPACES:** Organized by Vancouver curator John O'Brian, professor in the department of fine art University of BC. Ongoing.

**CHILDREN'S GALLERY: ART AT WORK:** A hands-on gallery space. Until Jan 5.

The Art Rental and Sales Gallery, 422-6223

**WHAT'S NEW FALL '96:** 1 Until Nov 23.

#### ELECTRUM DESIGN STUDIO

12419 Stony Plain Road,

482-1402.

**TOTALLY RARE RUGS:** Elizabeth Beauchamp and Lynn Malin. Until Dec 21.

#### FOYER GALLERY

Centennial Library,

7 Sir Winston Churchill Sq.,

496-7000

**BARR COLONY CULTURAL CENTRE** EXHIBITION: 10 works, three artists from Lloydminster. Thru Nov.

#### THE FRINGE GALLERY

The Paint Spot, BSMT, 10516 Whyte Ave. 432-0240

**SANCTUARY:** Paintings. Thoughts from an open room by Susan Hogg-Hertz. Until Nov 30.

#### GALERIE WOOLJEN

http://www.wooljen.ca

Exhibit on the Internets World Wide Web.

#### GORDANO GALLERY

208 Empire Bldg, 10080 Jasper Ave. 429-5066

Works by David Bolduc, Barbara Ballache, Marcia Perkins, Phil Mann et al. Gallery open 11-5 WED & SAT and by appointment.

#### MARCOURT HOUSE GALLERY

3rd Floor, 10215-112 St. 426-4180

Pamela Williams, photographs of cemetery sculpture; Holly Newman, installations of assembled objects from the natural world and urban environment. Until Nov 30.

#### INDIGO PRINT AND PAPERWORKS

12214 Jasper Ave. 452-2208

**BIRTHDAY SHOW:** Big "surprise" sheets. Thru Nov.

#### ORTONA GALLERY

9722-102 St. 2nd fl. 439-6943

**CHRISTMAS SHOW AND OPEN STUDIO:** Artists of the Ortona. Until Dec 8.

#### KAMENA GALLERY

7510-82 Ave. 944-9497

Photographs and prints by various artists. New postcards by Willie Wong.

#### KAMENA GALLERY

9739-107 St. 413-8362

Original artworks and prints by local and international artists. Larisa, Meta Ronger, Igor Palepa, et al.

#### LAITURE 33

10137-104 St. 423-5353

**SITE MARKERS, THREE CONTEMPORARY ALBERTA ARTISTS:** Installations by Iynal Osborne, Peter von Tiesenhausen, Trevor Mercer. Until Nov 23.

#### MCNULLEN GALLERY

U of A Hospital, 8440-112 St. 492-4211

**WINDOW TO JAPAN:** Demonstrations and displays celebrating Japanese culture. Until Dec 29.

**WED 27:** Original—Sculptural paper folding. Starts noon.

#### RIVERHORN HEALTH CENTRE

16940-87 Ave. 484-8811, ext 6475

**HEALING LEGACIES EXHIBIT:** "Nurturing the Creative as a Healing Entity". Until Dec 5.

#### NOBLE CACTUS

10752-124 St. 455-9922

American Southwest original art and prints.

#### OFFENTHAUSER

5411-51 St. Stony Plain, 963-2777

Water colors by ANR Desiree Burford and Lynn Maling acrylics by Barbara Akins. Until Nov 26.

#### ORIGINAL ART GALLERY

Grandin Mall, 22 Sir Winston Churchill Ave. St. Albert, 458-0414

**GIFT SHOW:** an all-member exhibition of small works. Until Nov 30.

**ROWLES & PARHAM DESIGN GALLERY** Sixth LePage Bldg, 10130-103 St. 426-4035

**SIXTH ANNUAL CANADIAN GLASS SHOW:** Up to 50 glass artists from across Canada. Featuring Alberta artists: Jeff Holmwood, Darren Petersen, Tyler Rock, Susan Gotselig, Aran Soliparky. Until Dec. 24.

**Commerce Place Galleria:** 10135-102 St. Mixed media work by C.V. Carson.

**Westin Hotel, The Carvery:** 10135-100 St. Water colors by Yardley Jones, Lorraine Ure, Greg Swainson, Cindy Barrat.

#### PRIMITIVE PIECES

201, 10324-82 Ave.

439-9026

Art by Virgil J. Tonn, reproductions Duke-Ju-Lee. Carvings & jewellery by Allan Munro.

#### SELECT RESTAURANT & BAR

10180-101 St. 429-2752

**MASTER OF REALISM:** by Loren Chabot. **SCULPTURE:** Sharon Moore-Foster; **STAINED GLASS:** by Della Schneider. Until Dec 31.

#### SENIORITY GALLERY & FRAME SHOP

9860-90 Ave. 433-0388

New works by Norm Pantel, Richard Rogers, Cherie Lemoues.

#### SNAP PRINT GALLERY

10137-104, back of Latitude 53, 423-1492

**LYNDAL OSBORNE:** Until Nov 23.

#### SPECIAL T-GALLERY

284 Saddleback Rd. 437-1192

**MIXED PALETTE:** Selected members of the Federation of Canadian Artists Society. Until Jan 11.

#### TWO GUYS WITH PIPES

10554-82 Ave. 2nd Fl. 448-7273

**RANDAL KAY:** A National Treasure.

#### VANDERLEIJ

10344-134 St. 452-0286

**NOVEMBER GROUND SHOW:** Gallery artists, Greg Edmondson, Sam Lam, Jonathan Forest, Kathleen Duncan, David Alexander, David Cantine, David Craven, Scott Peir.

#### WEST END

12308 Jasper Ave. 488-4892

**NEW WORKS:** by Gaston Reby. 'til Nov 29.

#### CRAFT SHOWS

##### ALBERTA CRAFT COUNCIL

10106-124 St. 488-6611

**A HOLIDAY CELEBRATION OF CRAFT:** Crafts from across Canada. Until Jan 4.

##### Discovery Gallery

**DREAMSCAPES:** Stained glass sculptures, contemporary Japanese and fantasy.

##### CHRISTMAS CRAFT SALE

Westmount Community League,

10978-127 St.

FRI 22: 5-9 PM

SAT 23: 9-4 PM

##### CHRISTMAS MARKET PLACE

U of A Hospitals 844-112 St. 492-8428

Dec THU 5, FRI 6, THU 12, FRI 13.

##### ENGOURS FOR COFFEE

10427-97 St. 429-1920

Peruvian Indian Designs in cross stitching by the late Carol Fonash. Until Nov 30.

##### WINTER WONDERLAND AT WOODBRIDGE

Woodbridge Farms School 1127 Parker Drive, Sherwood Park. 464-4132

Fundraisers, gifts, caroling. *Woe Wanderland* children's gift shop. SAT 23, 9-5 PM.

#### MUSEUMS

##### ALBERTA AVIATION MUSEUM

11410 Kingsway Ave. 453-1078

Aircraft on display and under restoration. Civil and military aviation history, library and gift shop. Dedicated to preserving Alberta's and Edmonton's Aviation Heritage. Open daily.

##### ALBERTA RAILWAY MUSEUM

24215-34 St. 472-6229

Housed in the railway station built at St. Albert in 1909.

**CANADA'S AVIATION HALL OF FAME** Reynolds Alberta Museum, Hwy 13, 361-1351

A tribute to the people who pioneered and advanced aviation in Canada. Open year-round.

##### CITY MALL

Sir Winston Churchill Sq., City Rm,

492-1884

City Room, 944-3050

FRI 22: Canada Post Christmas Stamp and Letter Campaign, 11 AM

##### EDMONTON PUBLIC SCHOOLS

**ARCHIVES & MUSEUM** McKay Ave Sch, 10425-99 Ave. 422-1970

##### THE SCHOOL LIBRARY

**EDMONTON SPACE & SCIENCE CENTRE** 451-3344

**IMAX Theatre:** Margaret Zeidler Star Theatre; Exhibit Galleries, live science demonstrations.

##### JOHN WALTER MUSEUM

Kinsmen Pl. 9100 Waterdale Hill,

</



# JOHNNY & POPI

## VARIETY HOUR

Varscona Theatre, 10329-83 Ave. 433-3399

Johnny Reno welcomes Poldi Schvadar back from London. Every SAT night @ 11PM.

# LOUD AND QUEER CABARET

8529-103 St. 431-1750

Catalyst Theatre is hosting five nights of readings, collaborative performance, visual arts and shmoozing, hosted by Darrin Hage. Until Nov 25.

# THE MAIL ORDER BRIDE

Concordia, 7128 Ada Boulevard, 479-8481

By Robert Clinton, presented by Concordia Drama Students. SAT 23, SUN 24.

# MERRILY WE ROLL ALONG

Leave it to Jane, Kaasa Theatre, 497-4395

Three friends take a tureful trip through the times of their lives in Stephen Sondheim's musical adaptation of the Kaufman and Hart play. Until Nov 24

# MY FAIR LADY

Citadel, 425-1820

The musical rendering of George Bernard Shaw's enduring comedy, Pygmalion. Henry Higgins makes a bet that he can turn Eliza, a street urchin, into a princess by improving her speech. Nov 30-Jan 12.

# MIRACLE ON FORT ROAD

Celebrations, Neighbourhood Inn,

13103 Fort Rd, 448-9339

Nov 21-Jan 19.

# RANCHERS & RUSTLERS

Hayfield Dinner Theatre, 483-4051

Set in the old west at the Red Rose Saloon in the town of Deadwood men are trying to catch the rustlers and the women are trying to catch the men. Until Jan 19/97

# TENDERFEET

Catalyst Theatre, 8529-103 St, 452-0001

A World War II dance hall, lonely women searching for meaning in the chaos of their lives—when Tommy Tenderfeet shows up they all can't help but love him. Nov 27-Dec 1.

# THEATREPOINTS

Varscona Theatre, 10329-83 Ave, 448-0695

Rapid Fire Theatre, live improv.

FRI's @ 11 PM.

# WEST SIDE STORY

Arden Theatre, 5, St. Anne St, St. Albert,

451-8000, 459-1542

Set in the streets of New York City, a musical tale about street kids, rumble, teenage love. Nov 29-30, Dec 1, 4-8.

# THE YOUNG

Bourbon Street, WEM, 481-9857

Variety Night every Wed.

# SPECIAL EVENTS

## CHRISTMAS MARKET PLACE SALE

U of A Hospitals, 8440-112 St, 492-8428

Hosted by the Friends of University Hospital. Dec. 5-6 & 12-13, 9-5 DAILY.

# SPORTS EVENTS

## HOCKEY

Northlands Agricom, 471-8183, 447-6800

FRI 22: ICE vs Seattle, 7 PM

TUE 26: ICE vs Medicine Hat Tigers, 7 PM

Butterdome, 492-BEAR

FRI 22: Bears vs Brandon, 7:30 PM, C

SAT 23: Bears vs Brandon, 7:30 PM, C

## EDMONTON DRILLERS

Edmonton Coliseum, 471-KICK

SUN 24: Drillers vs Buffalo, 6:05 PM

SUN 24: Drillers vs Buffalo 6:05 PM

## VOLLEYBALL

Butterdome, U of A Campus, 492-BEAR

FRI 22: Bears vs Sask., 6:30 PM, C

FRI 22: Pandas vs Sask., 8:15 PM, C

SAT 23: Bears vs Sask, 8 PM, C

SAT 23: Pandas vs Sask., 6:30 PM, C

THU 28: Bears vs Calgary, 7:30 PM, C

## EDMONTON OILERS

Edmonton Coliseum, 451-8000

THU 21: Oilers vs NY Rangers, 7:30 PM

SAT 23: Oilers vs Calgary, 6 PM

WED 27: Oilers vs Los Angeles, 7:30 PM

# LITERARY EVENTS

## MISTY MOUNTAIN MUSINGS

Misty Mountain, 104588-82 Ave,

433-3512

every SUN: Open Stage Poetry and Prose Readings

# ORLANDO BOOKS

10640-82 Avenue, 432-7633

FRI 22: John Lent-Book Launch

THU 28: Other Voices-Book Launch

FRI 29: Taking Off the Tinsel-Book Launch

# SOUTHGATE LIBRARY

Southgate Shopping Centre, 496-1822

THU 21: Fiction Book Group

# CITY HALL

488-9647

SUN 1: Stroll of Poets Anthology Launch

# U OF A ENGLISH DEPARTMENT

Humanities Centre, L-3, 492-3258

THU 21: Canadian Novelist Matt Cohen

TUE 26: Australian Poet John Kinsella

# WORDWINKS

City Room, City Hall, 422-8243

WED 27: Suzette Weinberger-Storyteller

# MEETINGS/LECTURES

## AMNESTY INTERNATIONAL

Knox Church Hall, 83 Avenue & 109 Street,

451-6239

TUE 26: Human Rights in Turkey

Horse Hill Elementary School, 19355

Meridian St, NE, 496-6080

MON 25: Northeast Edmonton Land

Management Study

# NORTHLAND'S AGRICOM

448-2413

MON 25: Larry King, Barbara Bush, and

Mike Duffy-Discussion

# TOASTMASTERS

City Hall, Heritage Room, 988-8563

every WED morn: Brush up on Your

Public Speaking

# U OF A LECTURES

City Hall, 492-0840

THU 21: Interactive Effects of Stratospheric

Ozone Depletion and Climatic Warming on

Aquatic Ecosystems

# VARIETY

## BOYS TOWN CAFE

10116-124 St, 488-6636

every SAT: Dances

## BOOZY PUB

10112-124 St, 488-6636

every SUN: Female Impersonators Show

# EDMONTON ART GALLERY

2 Sir Winston Churchill Square, 429-1232

SAT 30-SUN 1: Member's Special Shopping

Days at the Gallery

# EDMONTON QUEEN

Rafter's Landing, 424-BOAT

every MON-SUN: Dining and Dancing with

the River Buoys

# FESTIVAL OF TREES

Convention Centre, 9797 Jasper Ave, 492-2786

THU 28-SUN 1: Everything to get you into

the Xmas mood

# HORIZON STAGE

1001 Calahoo Road, 962-8995

SAT 30: Medieval Feast

every SUN: Variety Night

# KIDS STUFF

## CALDER LIBRARY

12522-132 Avenue, 496-7090

every THU: Pre-School Storytime

SAT 23: Make Your Own Musical Instrument

## CAPILANO LIBRARY

Capilano Mall, 496-1802

every TUE: Hey Diddle, Diddle

every THU: Once Upon A Time

## CASTLEDOWNS LIBRARY

15333 Castledowns Road, 496-1804

every TUE: Time for Twos

every WED: Pre-School Storytime

## HIGHLANDS LIBRARY

6710-118 Avenue, 496-1806

every TUE: Pre-School Storytime

every THU: Time for Twos

SAT 30: Craft Program

## HORIZON STAGE

1001 Calahoo Road, 962-8995

SAT 23: Tomas Kubinek

## IDEALWYDE LIBRARY

8310-88 Avenue, 496-1808

every TUE: Time for Twos

every WED: Pre-School Storytime

# JASPER PLACE LIBRARY

9010-156 Street, 496-1810

every WED & THU: Pre-School Storytime

# LONDONBERRY LIBRARY

Londonberry Mall, 496-1814

every TUE & WED: Pre-School Storytime

# STANLEY A MILNER LIBRARY

7 Sir Winston Churchill Square, 496-7000

every MON: Drop-in Daycare

# MILLWOODS LIBRARY

Millwoods Towne Centre, 496-1818

every TUE, WED, & THU: Pre-Sch. Storytime

every FRI: Time for Twos

SAT 23: Future Scientist's Club

# PROVINCIAL MUSEUM

12845-102 Avenue, 453-9100

SAT 23: Kiddies Steeplechase in the Bugworld

# SOUTHGATE LIBRARY

Southgate Shopping Centre, 496-1822

every TUE, WED, & THU: Pre-Sch. Storytime

# SPRUCEWOOD LIBRARY

11555-95 Street, 496-7099

every THU: Pre-School Storytime

SAT 23: Puppet Play

# STRATHCONA LIBRARY

8331-104 Street, 496-1828

every TUE: PRE-SCHOOL STORYTIME

# WOODCROFT LIBRARY

13420-114 Avenue, 496-1830

every WED: PRE-SCHOOL STORYTIME

SAT 23: Puppet Play

# CLASSICAL

## ALBERTA BAROQUE ENSEMBLE

Robertson-Wesley Church, 467-6531

SUN 1: Music for a Festive Season

## ALBERTA COLLEGE CONSERVATORY

10050 Macdonald Drive, 425-7401

THU 21: From Chopin to Lutoslawski

SAT 22: Contemporary Music Gala Showcase

SAT 23: Martin Roseley-Violin

SUN 24: Helm Schmidt-Piano, Harlan

Green-Flute

MON 25: Edmonton Wind Sinfonia Concert

FRI 29: Academy Concert-Chamber Music

SAT 30: Enka Raum-Violinist

## EDMONTON OPERA

Jubilee Auditorium, 451-8000

SAT 30: Nabucco

## EDMONTON SYMPHONY ORCHESTRA

Jubilee Auditorium, 428-1414

SAT 23: Super Special, cancelled

SUN 24: A Little Chamber Music

SUN 1: Spirit of the West

BACKSTAGE PRODUCTIONS PRESENT

# MARACUJAH!

WITH SPECIAL GUEST PERFORMERS

NEW YEARS EVE, DEC. 31  
EDMONTON AGRICOM  
DOORS OPEN AT 8 PM

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AVAILABLE AT ALL  
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NO MINORS

# Let Christmas Come In

The six merriest concerts of the season!

The Revellers (a vocal group featuring four members of Jubal and The Griffin Consort (Celtic harp, flute and cello) serve up a festive blend of seasonal music, from Medieval to Celtic.

<p><b>Saturday, November 23</b> 8:00 pm</p> <p>St. Timothy's Anglican Church 8420 145 Street concert info: 483-5506</p>	<p><b>Friday, December 13</b> 7:30 pm</p> <p>Knox Metropolitan United Church 8307 109 Street concert info: 439-1718</p>
<p><b>Sunday, December 8</b> 3:30 pm</p> <p>First Baptist Church 10031 109 Street concert info: 422-2214</p>	<p><b>Saturday, December 14</b> 7:30 pm</p> <p>St. Paul's United Church 11526 76 Avenue concert info: 436-1555</p>
<p><b>Sunday, December 8</b> 7:30 pm</p> <p>Robertson-Wesley United Church 10209 123 Street concert info: 482-1587</p>	<p><b>Sunday, December 15</b> 3:00 pm</p> <p>Holy Trinity Anglican Church 10037 84 Avenue concert info: 433-5530</p>

If you can't make it to a show, pick up a copy of the new cd *Let Christmas Come In*—just \$15 at Self Heal Herbal Centre (10326 81 Ave.).

# INSURANCE HOTLINE

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up to 5ft. tall. From \$2 - \$50. Also fine Crystal. Must sell.  
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Beds - \$50 and up  
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Safety, Etiquette, Balance, Route Planning, and terrain study.  
Phone James Greenough 489-3218.

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**STAY AT HOME MOM!**  
Are you a mom who wants to run a business at home, and be there for your children? For free info on a trusted home business:  
Call 922-6395.

CR1212

Place your ad with VUE Weekly.  
Phone: 426-1996.

## BUSINESS OPPORTUNITIES

**I MAKE \$5,000 A MONTH SELLING COOKIES, YOU CAN TOO!**  
**866-4378 (24hrs).**

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**1ST IN CANADA**  
8 day, guaranteed "kick the Habit" product! Edmonton Company.  
**Dynamite business opportunity.**  
**Leaders needed, USA opening in Nov. 96.**  
**Call 435-6216.**

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Apprentices with a newly expanded promotional advertising company. 20 positions available now. Earn \$200-400 / week. Call 465-4242.

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Financial Independence a step away. Invest \$150, eliminate long distance phone bill and make \$\$\$!  
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Dancers & Hostesses M/F needed. Previous experience asset, but not essential. Must be creative, versatile, enjoy promos, possess Public Relation abilities.  
Send Resume w/attached photo to:  
Glenora PO Box 53001 Edm, AB, T5N 4A8.

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Do you seek a legitimate opportunity to have your own, very unique business. A joint venture is available. No investment. All you invest is your time & effort. I have all the tools, products, etc. for team clothing, uniforms, corporate apparel etc., but no time.  
Call 413-8296.

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**BE DEBT FREE.** Earn up to \$3000/mo. or more marketing cookies & juice from your home. 476-6555.

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"Model Search". National Agency looking for talent. Sportswear, Exotic, Erotic models needed. We are not selling portfolios, we are looking for people for assignments. We will also train. Other positions available.  
Call 413-8296.

CR1114

## FRIENDS FOR LIFE

For more information please contact  
the Edmonton SPCA at 471-1774

## VOLUNTEERS

Help the Edmonton YMCA Enterprise Centre build employment futures for youth by being a volunteer advisor, facilitator, or recreation leader. Flexible daytime hours available (2 to 3 hours a week). Orientation and training provided. Call Jim, the Volunteer Coordinator: 429-1991 or FAX 425-9380.

CR1031

The Edmonton YMCA Enterprise Centre needs caring individuals to volunteer as Tutor/Mentors, Instructional Aides, Facilitators, and Recreation Leaders in programming for youth education and employment support services.  
24 hours of training provided with a commitment of 2 - 3 hours a week.  
Daytime volunteers needed! Contact Volunteer Coordinator at 429-1991.

CR1810

The **Canadian Mental Health Association** needs 4 to 5 volunteers to help plan social recreational activities for adults with mental illness.  
**Drop-In Arts and Crafts Program: Women's Program.**  
Interested Ph. Deborah at 462-6091.

CR1010

**Big Sisters. Big Brothers.**  
**BIG IMPACT!** Call 424-8181.

CR1285

The **Glenrose Rehabilitation Hospital** is looking for you. A variety of different volunteer opportunities.  
Call 471-7986.

CR1081

The Edmonton YMCA Enterprise Centre needs caring individuals to volunteer as Tutor/Mentors, Instructional Aides, Facilitators, Recreation Leaders for youth and adult education & employment support services.  
Ph. 429-1991.

CR1010

Can you desktop? Are you interested in global justice? The alternative "C.I.A." needs you.  
Call Raven @ 439-8744.

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**Friends of City Hall Tour Guide Program** - Be a part of a dynamic team of volunteers - guided tours of Edmonton City Hall; programs for school children, tourists, dignitaries. Training provided.  
Ph. Susan Peace at 496-8251.

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**THIS COPY OF**  
**VUE WEEKLY**

**HEY EDDIE!** by GRASDAL



# CJSR FM88

edmonton's independent

**Become a friend of CJSR!**

**Support Independent radio in Edmonton and reap these fabulous rewards!**

- **ACOUSTIC MUSIC SHOP** (9913-82 Ave.)  
- 10% off regular priced items
- **THE BILLIARD CLUB** (#200 Strathcona Square)  
- 10% off
- **BLACK BYRD** (10918-88 Ave.)  
- 10% off regular priced merchandise
- **BODY PERFECT TANNING** (11124-82 Ave.)  
- 10% off regular priced packages
- **CAFE SOLEIL** (10360-82 Ave.)  
- 10% off food
- **CHIANTI CAFE & RESTAURANT** (10501-82 Ave.)  
- 10% off the total bill (not valid with other offers)
- **COLOUR BLIND** (10462-82 Ave.)  
- 10% off purchases
- **COM-CEPT MICROSYSTEMS** (9111 Hub Mall)  
- 20% off disks, bulk
- **DA DE O RESTAURANT** (10548-82 Ave.)  
- 10% off food
- **DEJA VU** (West Edmonton Mall)  
- 20% off everything in the store except concert shirts
- **FARSIDE** (West Edmonton Mall)  
- 10% off selected clothing
- **FINE ARTS DENTAL LAB** (10565-111 St.)  
- partial dental repairs
- **FIORÉ CANTINA ITALIANA** (8715-109 St.)  
- 10% off the total bill (not valid with other offers)
- **GLAM SLAM CLOTHING** (9011-112 St., Hub Mall)  
- 15% off all merchandise
- **GRAVITY POPE** (92-10442-82 Ave.)  
- 10% off regular priced items
- **HARDCORE MOUNTAIN BIKE STORE** (1008-82 Ave.)  
- no GST with purchase of a bike
- **JAZZ BEANS CAFE AND ESPRESSO BAR** (10322-111 St.)  
- 10% off
- **JULIO'S BARRIO MEXICAN RESTAURANT** (10450-82 Ave.)  
- 10% off
- **KING'S HORSE PUB & RESTAURANT** (#160, 4211-106 St.)  
- Happy Hour Prices All Night
- **LOUISIANA PURCHASE** (10320-111 St.)  
- 10% off
- **MAN'S IMAGE HAIR AND SCALP CLINIC** (9549-76 Ave., rear entrance)  
- 25% off regular priced merchandise
- **MICKEY FINN'S TAPHOUSE** (10511A-82 Ave.)  
- 8% off food and beverages
- **MISTY MOUNTAIN GOURMET COFFEE CO.** (10458-82 Ave.)  
- 20% off all beverages
- **NEW ASIAN VILLAGE** (10143 Saskatchewan Dr.)  
- 10% off and special prices
- **PLAYERS BILLIARDS** (12864-137 Ave.)  
- 20% off Billiards
- **PRINCESS THEATRE** (10337 Whyte Ave.)  
- free bag of popcorn with every film
- **PROPAGANDA HAIR** (10322-81 Ave.)  
- 10% off hair cuts
- **REBAR** (10551-82 Ave.)  
- Beverage specials
- **THE REV CABARET** (10030-102 St.)  
- No cover charge on Fridays
- **REVOLUTION CYCLE** (15109 Stony Plain Rd.)  
- 15% off all parts and accessories
- **RIVER VALLEY CYCLE** (9124-82 Ave.)  
- 15% off parts and accessories
- **ROOTS CANADA** (2558 B, West Edmonton Mall, 8770-170 St.)  
- 15% off purchases
- **SONIX** (10351-82 Ave.)  
- 10% off purchases (not valid with another offer)
- **SOUND CONNECTION** (10744-101 St.)  
- 10% off regular priced items
- **SPORTIN POST** (8239-104 St.)  
- 10% off regular priced items
- **SUGARBOWL COFFEE & JUICE BAR** (10922-82 Ave.)  
- 20% off
- **THE BOTTOMLINE** (8223-104 St., Lower level)  
- 10% off stresses and tresses
- **TRACK N TRAIL** (10148-82 Ave.)  
- 10% off regular priced items

To become a friend of CJSR, stop by CJSR World Domination Headquarters, Room 0-09 SUB, University of Alberta. It's only TEN BUCKS for students and twenty bucks for everyone else. Plus, it's more fun than you can shake a stick at! Well, you could shake a stick at it, but it WOULDN'T DO ANY GOOD!

\* Please present your cards before ordering at any restaurant/bar

CJSR info line 492-5244

edmonton's independent



# Not Necessarily the Horoscopes

By Samson Chui

**AQUARIUS (Jan. 20-Feb. 18)** You'll be watching a video with a friend of the same gender and start to have an incredible urge to masturbate each other and then cuddle. Damn! You really should have stayed out of the gay porn section. At least it wasn't *Casablanca* or else you'd be fighting about who got to be Ingrid Bergman...

**PISCES (Feb. 19-Mar. 20)** This week you'll be incredibly bored as you sit snowed in, crazy trying to escape the weather. There is no escape! But wait! Remember, you still have your finger, a bottle of canola and that high school yearbook. Think of all the fun you could have!

**ARIES (Mar. 21-Apr. 19)** This week you will discover what two-faced bitches your friends are. Well, now you know that you can sleep with their boyfriends whenever you want without feeling guilty.

**TAURUS (Apr. 20-May 20)** You will work very hard on a project and save it on your hard drive. Some idiot will wipe the entire drive and destroy all your work. You will be bitter. Very, very bitter.

**GEMINI (May 21-June 20)** You will look for a spot to park and find nothing. Don't you wish they had spots for socially-handicapped people as well? How about "If you collect Magic cards and don't shower, park here!" Preferably, these spots would be far away from everybody else's.

**CANCER (June 21-July 22)** This week you will discover that the Romulans of Star

Trek are all part of a fraternity, which would explain why they all wear the same style of clothing and have the same hair.

**LEO (July 23-Aug. 22)** This week you will have bad sex. Yup. There's no one reason for it. Maybe it was the alcohol, maybe it was the time of year, maybe it was being caught in the cemetery before finishing up—for whatever reason, the sex will be bad.

**VIRGO (Aug. 23-Sept. 22)** I predict misfortune for you this week. You will be walking up a flight of stairs, be hit by a door as some idiot slams it in your face and fall down. Bump, ow! Bump, ow! Bump, ow!

**LIBRA (Sept. 22-Oct. 22)** This week you will wake up to find that everybody smells like sour sweat and spouts lame sayings like "I don't care about life, it's the sudden stop at the end." And their wardrobe consists of sweat suits and track pants. Welcome to the World of No Fear!

**SCORPIO (Oct. 23-Nov. 21)** This week you will find a stranger attractive. Or was that a stranger will find you attractive? No, wait, the 7th house is on the ascent, which means somebody attractive will find you strange. Sorry.

**SAGITTARIUS (Nov. 22-Dec. 21)** You will get a job at a grocery store. The pay's OK, but you don't get any fringe benefits. Oooh, beans! Man, soon all your friends will get their legumes off of you! Ha, ha, Bean king!

**CAPRICORN (Dec. 22-Jan. 21)** You will begin to wonder about the people in your life and why they are all recreational drug users. Maybe it's because you're sooooo boring.

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**HE SAID**  
"My voice mailbox is going gangbusters!!"

Who knew! I wanted more responses to my voice ad. So I recorded a new one. I actually sang it! It took hours to compose - but was worth every minute. My voice mail's been packed.

When I first called Telepersonals, my expectations were low. I doubted I'd get a lot of dates and figured nobody'd find me interesting: the usual confidence stuff every guy goes through. Even now, after so many messages over the last year, I still get an incredible buzz from every call.

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**Wayne Lam** - 34, industrial engineer, incredibly enthusiastic singer, and 100% genuine Telepersonals user.

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**Telepersonals™**  
**944-0500 FREE TO CALL**  
Enter calling code 423

- Free to call\* now - 24 hours a day
- Free to browse 1,000's of ads and record your own
- Call and connect with others on-line now
- Absolutely free for women

IMC does not pre-screen its callers and assumes no liability when meeting with someone through its service. Be 18 years of age or older only. \*Free to call. Long distance charges may apply outside the Edmonton area.

**Women Seeking Men**

**Betty** is my name. I'm 47 yrs. old. I enjoy candlelight dinners & quiet evenings. I wheel & deal with cars & love to snowmobile. If you're interested, & you would like to know more, box me back. Box 8699.

**This is Alexandra.** This is my shopping list. First & foremost: very, very discreet encounters. Second: a very well-endowed man. Third: 27-35 yrs. old. Fourth: uninhibited, sensual & loves to play. As for me, I'm 24 yrs. old, slim at 116 lbs. & 5'6" tall with short, light brown hair & hazel eyes. If I'm on your shopping list, let me know & we can combine our lists into one, sensual, to do list. Box 5734.

**I'm a 27 yr. old,** single mother. I have medium length, blonde hair & green eyes. I'm quite well built. Slim now, I've been working out & I really enjoy it. I like doing everything & anything. I will try anything once or twice as long as there's no permanent scarring or death. I like to have fun & I want to find someone to have fun with. He would be interesting & cute, you looks do matter. I'm pretty shallow when it comes to that. There has to be a chemistry & a click, not just physically, but also intellectually. If you like what you hear, box me. Box 8594.

**I'm Jordan.** I'm a shade over 5'10" tall, 140 lbs. & I'm 25 yrs. old. I have dark brown eyes & waist length, golden blonde hair. And yes, I'm a natural blonde. I'm very well-endowed & I consider myself to be an exhibitionist. My antique, four poster bed is lonely & so is my steamy, luxurious bubble bath. I have a large assortment of oils & lotions, I will share with you & silettos. I love to have fun. Would anyone like to play with me. If you have a sexy, deep voice, get back to me. Box 1320.

**I was told** by someone on the system that I was quite a package. So, in this package, you get a 5'2" tall female with brown hair & green eyes, an attractive face, medium build, great sense of humour & likes to have fun. I also enjoy playing pool, movies, the bars every once in a while, do some dancing, like to laugh & enjoy myself all those sorts of things. If you're interested in hearing more about this package, you can just give me a call. I'm Diana. Box 6282.

**I'm Susan.** I'm 34 yrs. old, originally from Scotland. I have intelligent eyes & light brown hair. 160 lbs. I'm very down-to-earth, unique, honest, sincere & caring. I have a wild sense of humour & I'm fun-loving. I'm a smoker & casual drinker. I like good communications, self-development & I'm a very open-minded person, not into head games. I enjoy playing pool, cards, baseball, long walks & movies. I have two boys aged 16 & 13. I'm not looking for a father figure, but someone who will share my interests & values. I'm very honest & looking for the same. If you think that could be you, please box me back. Box 9423.

**I'm a 27 yr. old,** single mother. I have medium length, blonde hair & green eyes. I'm quite well built. Slim now, I've been working out & I really enjoy it. I like doing everything & anything. I will try anything once or twice as long as there's no permanent scarring or death. I like to have fun & I want to find someone to have fun with. He would be interesting & cute, you looks do matter. I'm pretty shallow when it comes to that. There has to be a chemistry & a click, not just physically, but also intellectually. If you like what you hear, box me. Box 8594.

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**I'm Chrisa.** I'm 5'10" tall, 175 lbs. & I work out every second day. I enjoy long walks, hiking, camping, fishing & a lot of outdoor stuff. I love sports: baseball, hockey & much more. If interested, call Box 3098.

**This is Mike.** I'm 5'10" tall, 180 lbs. with short brown hair & brown eyes. I do wear glasses. I'd like to meet a lady who is married & wants a discreet encounter. I'm looking for someone 35-45 yrs. old. I like sports: dining in or out, all kinds of outdoor activities, fishing, boating, camping & more. If you would like to know more about me, box me back Box 2721.

**I'm Tom.** I'm 6'6" tall, 200 lbs., shoulder length, brown hair with blue eyes. I'm easy-going & always out to have a good time. If you're interested, get back to me. Box 8680.

**I'm George.** I'm 5'11" tall, with blue eyes, black hair. I'm a part-time baker. I do models in my spare time. I enjoy cycling & try to do as many sports as I can. I get along well with kids. If you would like to know more about me, box me back Box 1902.

**I'm Peter.** I'm a very adventurous, sensual, erotic, open-minded, professionally employed male. I'm 5'11" tall, 160 lbs. with an athletic build, short black hair & hazel eyes. I'm interested in talking with women who would like to explore that wild side, the sensual side. If this sounds interesting to you, why don't you get back to me. If you're a first timer, that's fantastic. If you've done this before, all the better. Box 4476.

**I'm Brian.** I'm a white male, 5'10" tall, 160 lbs. with brown hair & blue eyes. I listen to all kinds of music & enjoy long drives, walks or bike rides. I also enjoy movies & quiet times. I'm not into the bar scene. I'm looking for a woman who takes care of herself & is in search of a man to date & spend time with & toward a long term relationship. Single mothers are welcome as long as they can get out of the house at least once a week. Box 4519.

**I'm seeking** a physically fit, non-smoking, mid 20's to mid 30's lady who's tired of the bar scene. Like myself, she would be a player & not a worrier. She would be ambitious, young at heart, easygoing, open-minded & can enjoy both active & quiet times. She would be a good communicator with a strong desire to find that special someone & build an exciting & trusting relationship. I'm 5'9" tall, in my 30's, slim to medium build. I have a variety of interests, including music, the arts, keeping fit, travel, trying new things & enjoying life to the fullest. I'm looking for someone who complements her external beauty by being good natured, honest & considerate. Please get back to me. Box 1817.

**I'm a 5'10" tall,** 165 lbs. with almost shoulder length, brown hair & blue eyes. I have a dark complexion. I'm professionally employed & love young ladies who are independent, very proud & keep themselves well. I have to admit that I have a very active mind & love trying different things. I'm 50 yrs. old, but a very young 50. You do never know it to look at me. If you're interested, box me back. Box 1632.

**This is Selina.** I'm 5'3" tall with curly brown hair & chocolate brown eyes. I'm looking for a guy to spend some time with. I'd like to start off as friends & see how it goes from there. I enjoy reading & writing poetry, cooking, long walks, playing pool & the movies. If you're interested, box me. Box 1483.

**I'm a fairly successful** business person. Therefore I do have some free time. I'm unattached & honest. I think I have a good sense of humour. I love candlelight dinners in or out, & I'm kind of handy in the kitchen. I like travel, fireplaces, hot tubs & more. I'm a non-smoker & social drinker. I'm looking for companionship & friendship, & perhaps a discreet relationship. I'd appreciate it if you'd call. Box 4258.

**I'm Bill.** I'm interested in possible discreet encounters. I'm 40 yrs. old. If you're interested, get back to me. Box 6207.

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**You're a tall** grown woman 20-32 yrs. old. You're slim, physically fit, attractive, intelligent & consider yourself independent & mature. You're 6'2"-5'8" tall & are under 135 lbs. You consider yourself to be sexy & have a confident & carefree, open-minded attitude. So, why is it that you fantasize about being treated like a naughty, little girl? To hear more, call Box 1955.

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## Telepersonals™

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